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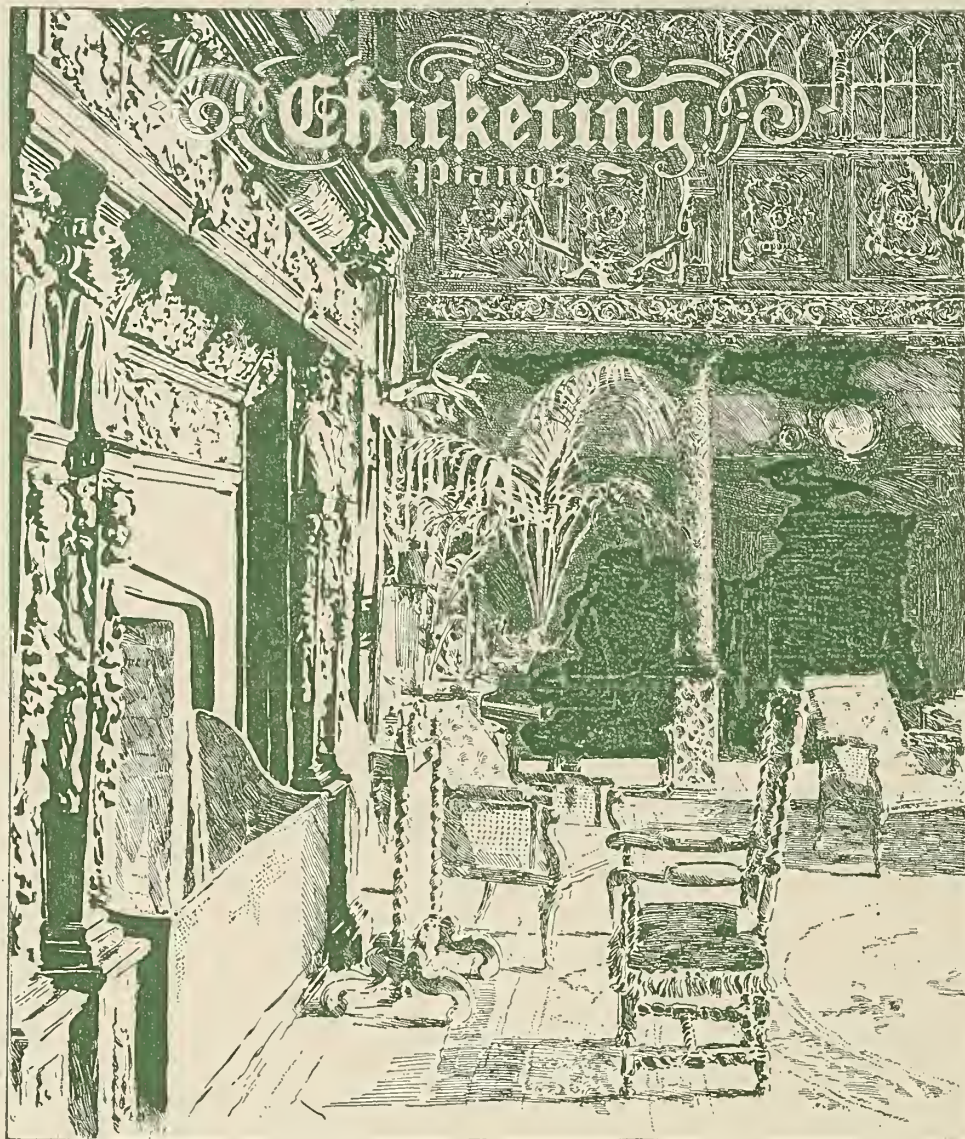
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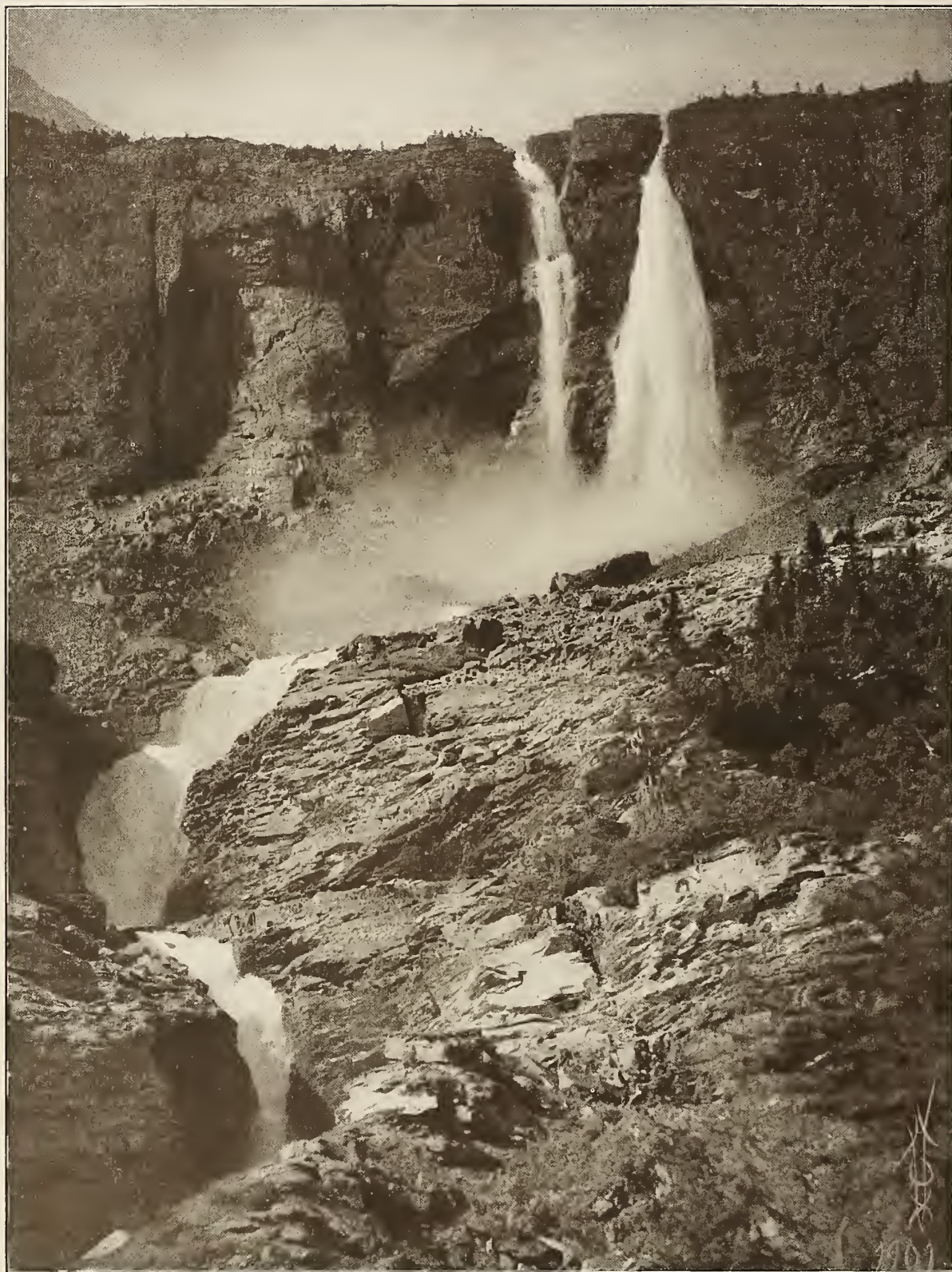
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THE TWIN FALLS OF THE YOHO VALLEY, NEAR FIELD, BRITISH COLUMBIA

(Photograph by George Vaux, Jr.)

House and Garden

Vol. VIII

July, 1905

No. 1.

DUTCH BYWAYS IN NEW JERSEY

BY OLIVER COLEMAN

IT is unfortunate that to most Americans the word "Jersey" is a term of reproach. It carries with it ideas of swamps and sand dunes, suburbs and mosquitoes. To the general public the inspiring and fertile fields with waving crops, to be found in the central part of the state, little is known, while the hilly and even mountainous portion near the New York State line is equally a *terra incognita*. All that part of the state which lies north and west of the salt meadows of Newark Bay, the lower Hackensack and the Kill von Kull, is of the latter type, and the Dutch settlers seem from the first to have followed the waterways which debouch about lower New York Bay.

During the early settlements of Hoboken and Communipaw it was to be expected that farms should radiate in all fertile directions; but as the development of the settlers was more successful in the line of trade and barter than in that of agriculture it is natural that, whereas all the world knows of Fort Orange and Albany, very few have followed the track of the old settlements up the Hacken-

sack Valley into the Ramapo hills. Within thirty miles of New York, here are to be found fine stretches of unbroken forest, crowning abrupt hills and low mountains, and, if one is interested in farmhouse types, much of artistic inspiration. The names of the towns upon this line of settlement, Hackensack, Bogota, Wortendyke and Wycokoff, show well their Holland origin. Having lived a summer in these hills it was also noticeable that the prevailing family names of the farmers are equally in evidence; Van Winkle, Quackenbush, Van Houghton, Van Blarken and Mastenbroek are ever recurring names upon the small letter boxes which the rural delivery has established before every gate.

We hear a great deal about various other types of Colonial architecture, but little of the Dutch type; but here is a mine of extant examples of pre-Revolutionary houses.

The type is pronounced in character, the houses, miles and miles apart, being almost duplicates of each other. These houses are generally small and very unpretentious. This is to be expected, of course, for the hill country is rocky and



THE PACKER HOUSE, WYCKOFF



DUTCH HOUSE AT BOGOTA—A GENERAL TYPE



A ROAD FRONT



A DUTCH HOUSE AT HACKENSACK

far from fertile, and it was only the frugality and industry of the Dutch which could make a fertile field out of what at first sight appeared to be a stone-pile. They not only did make fertile fields, but in the process built fine stone walls about their pastures and strong stone houses which have withstood until to-day the stress of war and weather. Although they are small and unassuming, they are honest houses, well built and stocky of outline, with great hewn timbers supporting their floors, and not infrequently a carved mantelpiece or door frame so well executed and designed as to be worth recording.

There are several railroads that, seeking the northern passage from Jersey City, run back of the Palisades along the eastern edge of the Hackensack meadows. From the windows of the cars one looks to the east upon the sharp slopes back of Hoboken and Jersey City, slopes dotted with the impossible frame shanties of the outskirts of poor towns, ash heaps, tin cans, half dead trees and ill kept back yards; the typical, dispiriting environment of all American cities, as seen from the cars.

Looking to the west, one sees the flat and soggy stretch of the meadows, to most minds quite as bad, doubtless, as the easterly outlook; but rightly considered, not at all unpicturesque in its great flat expanse of waving water-grass and cat-tails, its narrow lanes of water and a few semi-islands with willow trees just bursting into spring. As one gets closer to the Hackensack River, long low buildings with smoking roofs show where the brick yards lie close to the bank's edge, and the arable land comes down to the water in places. A few dilapidated old houses have some semblance of former homelikeness and make one fancy how the early Dutch may have been enticed in this direction by the resemblance of this flat landscape to the lowlands of home.

Near Bogota, on the right, stands a house in many ways typical of them all. The first storey of the main house is stone, in this case covered with cement. The roof is hipped, with the hip well up towards the ridge and the eaves project at least three feet on either side; it is safe to say these are characteristic points. I have often speculated on the origin



MAYWOOD

of our universal use of the porch or piazza. As used in the South, where they are designated "galleries," it is clear they are a natural development, due to the hot climate and French and Spanish influences; but in the North this explanation does not hold good, and in fact many of the existing New England houses that antedate the Republic have no porch at all in our accepted sense, in this way corresponding to their English ancestors. Does it not seem probable that these wide projecting eaves of the Dutch farmers proved so acceptable a shelter from rain and sun, as to have easily developed into the all-across-the-front porch which is so peculiarly American?

In most farming regions it is usual to find the houses composites of a main house and additions of later date, made necessary by increased family or possibly by the coming of prosperity. All through this country of which I write, the main house is usually of stone, perhaps because the house was being built while the fields were being cleared, while the additions are of wood.

At the northern end of Bogota is a very charming piece of farm architecture. The lines are the same, but the house is all of wood and is reputed to have been the first house built in Bogota, long before the Revolution. The old farm barns are in the rear while the

front stands serenely on a suburban street as if unaffected by the hoydenish fashions of the frivolous young. Over the door one may barely see the carved ornament which always recurs in these houses and seems to have been one of the few details the builders knew of. Another view showing the rear has the austerity of a New England farmhouse but shows the projecting eaves very clearly. The bay window is, of course, a modern addition, the large panes of glass, the bracketed cornice and slat shutters being all incongruous.

In the final analysis it is not the beautiful cities which make the strongest impression upon travelers, but rather the allurements of country scenery and views. Anyone who has ridden in the cars from Dover to London on a spring morning or who has spent a day in rural France, at Avignon perhaps, will remember that day, when the crowded recollections of Paris or Berlin are very indistinct. Rural America is far from a boasting matter, to be sure, but there are, all through the older states, glimpses here and there of friendly little farmhouses nestling among the apple orchards or beneath swaying elms, and now and then a good house like this



ON THE GOFFLE HILL ROAD

Dutch farmstead in New Jersey, which in line and simple details pleases one greatly. After these relics of the past have gone, however, it will be a sorry sight indeed for our descendants. The modern farmhouse here in the East, in the South and in the great West, it matters not where one goes, is an abomination, for it apes the town houses of the neighboring village, and the more prosperous the farmer the worse his house will be.

Hackensack lies across the river from Bogota and is a very old town. The churchyard contains several stones of the seventeenth century. The church has built into its brown stone walls inscribed stones, apparently of some other edifice, as they are set in a course about ten feet from the ground. The stones usually carry a monogram and date, 1647 being the one most often recurring, and in one place there is a tablet partly obliterated by time but showing a crest and inscription in Dutch.

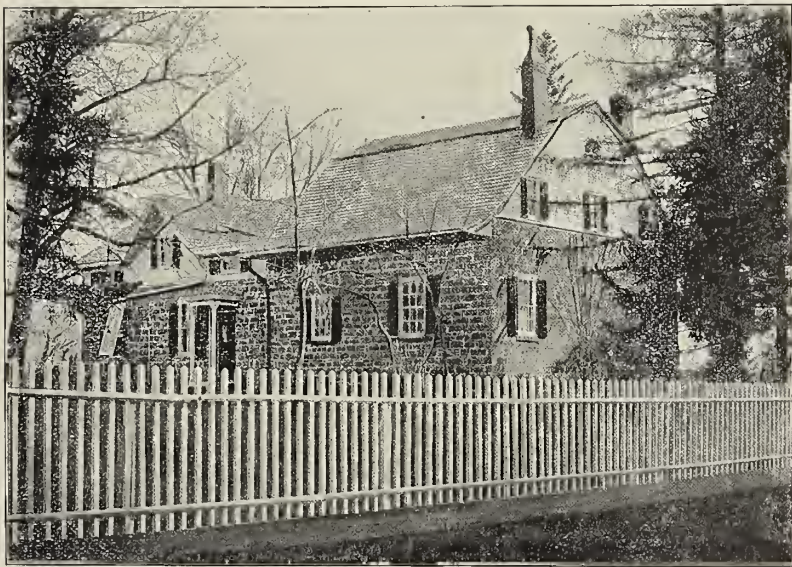
There are several interesting old houses in the town, but the little one shown is very attractive. It stands diagonally to the present street, with stores on the rear and cheap frame cottages on either side; but its character is very apparent. The porch on the side is undoubtedly a somewhat modern addition. An interesting feature is the steps recessed into the house instead of being stuck out as is the modern practice. This cottage has no dormers, and I am inclined to think that none



ON THE GOFFLE HILL ROAD, NORTH PATERSON

of these farmhouses had any originally, though they are now found very frequently. In the corner of the overhanging eaves there is a small aperture for pigeons.

Further up the railroad one comes to a collection of houses now known as Maywood. Here are several attractive stone houses of the Dutch period, though they have been revamped as summer homes and not a little altered by additions. Not far beyond is Paterson, for which few have a kind word, but in which, being a truly old town, there are some houses not at all unpleasant to look upon. The country, heretofore rolling or even flat, becomes hilly directly one passes Paterson, the engine pants audibly as it makes the steep ascent from here on, up into the Ramapo Mountain districts. At North Paterson on the Goffle Hill



MAYWOOD

Road, but not visible from the train, is a very fine and handsome stone house. The main house and the long wing are both of well-cut stone of the brown sandstone native to the district. The house is now occupied by a Dutch market gardener who, with characteristic Teutonic self-sufficiency, treated me as if I were a frivolous imbecile when he grudgingly gave me permission to enter his door yard and photograph the very interesting door of his little appreciated home. There upon a bench by the side door was a row of sabots drying in the sun; I had not thought there was such a thing to be seen in America. The door is painted white and the hand-carved ornaments are well executed. Over the door is a transom protected by a lead tracery; the Virgin Mary, I think, is represented by the central figure. All through this country, as in the older portions of Manhattan Island, these lead traceries are to be found in fanlights, side lights and transoms; but this one is the most elaborate I have run across as yet. If my Teuton—he of the sabots—had been less surly and contemptuous, I should have dared to beg permission to see the mantels, for I do not doubt they were well worth attention; but I was so withered with his scorn



THE QUACKENBUSH HOUSE, WYCKOFF

that, having secured a far from satisfactory picture of the door, I beat a hasty retreat. The house was so embowered in trees as to show to but little advantage from any viewpoint.

At Wyckoff further up the line, there are several more houses worthy of consideration. The Quackenbush house stands half a mile from any other and is a true farmstead. It is flanked by long sheds and a generous barn and is occupied still as a farmer's home. The long upper porch and the oval windows are unique in my experience with farmhouses; the front is of brick and has a most interesting porch with wooden panels, carved with the same type of ornaments, leaded transoms and an oval fanlight. The old Dutch Reformed Church in the village gives an air of age and makes a picturesque point in the landscape as seen from the Quackenbush house across a rolling extent of green meadows.



DUTCH REFORMED CHURCH, WYCKOFF

Another house, near Wyckoff, is of interest as showing what minor changes only are necessary in the plan of these old farmhouses in order to make them meet the requirements of modern life. This, known as the Packer House, is now part of the estate of Mr. Bernard M. Ewing, who of recent years has acquired

many of the old farms which he has consolidated into a great dairy farm of over one thousand acres. Mr. Ewing has overhauled several of the old houses which have been rented as summer cottages. In the Packer House a wide porch was added, and the second storey finished off into four bedrooms and a bath. There was a good cellar beneath the entire cottage. Here again the interior trim and details are remarkable when one considers the origin of these houses. One naturally does not expect

except that the columns are swelled at the centre and attenuated at the ends in a way not customary, but showing a refined feeling for form and line quite astonishing. Adjoining the mantel in the parlor is a cupboard of equal merit.

One might rake the rural districts of the country with a fine comb without, to-day, finding an artisan capable of designing and executing such work as this. It must be remembered that this house contained originally only three rooms and a wide hallway,



PARLOR OF THE PACKER HOUSE, WYCKOFF

much artistic element in a little farmhouse built about one hundred years ago upon a not too fertile slope and far from any town of size. Paterson, some eight miles away, is only about a century old itself and so could not have influenced the neighborhood until a much later date, yet the doors are well panelled and the two mantels, one in the parlor and the other in the dining-room, are beautiful. They are carved by hand, of course, and of a type quite prevalent here,

so that it was clearly a small farmhouse and unquestionably built without the assistance of an architect.

I cannot refrain from mentioning the little nest on the Goffle Hill Road, which shows how these houses are sometimes overrun with honeysuckle and buried in shrubs and flowers. In this house lives a little old lady, eighty-four years of age, who hesitatingly asked me to take her picture when I was securing this photograph; and who was infinitely pleased



DINING-ROOM OF THE PACKER HOUSE, WYCKOFF

when I consented to wait for her to put on her best gown.

It is a real pleasure to find such picturesque environment so near the metropolis of the country, and it seems to me no little inspiration for a rational development in the design of small houses, while sticking close to local tradition. In a still broader way it raises the question of what is to be the aspect of rural America in 2000 A. D., and if a society for the betterment of farm architecture could not be devised to try to instil into the agricultural heart, by a literary propaganda, some sense of the beautiful or at least some realization of the hideous. There are certain magazines which go to the humblest homes in the land and which are credited by many with

a decided influence upon the manners, social usages and style of dress of the farmers' wives and daughters. Could not such an agency be secured to arouse a better taste and more reasonable ambition as to the external aspect of the homes; or is the democracy so firmly founded on the principle of social climbing that it is hopeless to try to teach the farmer why he should not copy the "villa" of the railroad conductor in the neighboring village, or the latter, that it might be better if he did not imitate so servilely the livery stable keeper of the county seat hard by?

It is a hard life, that of a reformer, and truly a thankless task. Much more profitable, I fancy, it is to let the future take care of itself while we please our fancy with the past.



OLD DUTCH HOUSE, BOGOTA

NEGLECTED EDINBURGH

BY GILLIAM FIELD

THE most picturesque city in Europe lies somewhat aside from the well-beaten path of the professional tourist. Of those who now land at Liverpool, a majority pass on to the southward and eastward, and the decreasing influence of the author of *Waverly* is evidenced by a yearly diminution in the number of Scottish pilgrims. Added to this, the growing popularity of the Southampton route diverts a large number of travellers either directly to the continent or, placing them practically in London, makes North Britain seem too far away to the mere curiosity seeker. And finally, the recent development of the Mediterranean approaches to the continent attracts many voyagers in that direction as well; so that, in spite of the rapidly increasing army of annual invasion from the New World to the Old, we have the melancholy accompaniment of a steadily decreasing list of visitors to Edinburgh. I say melancholy, because to one who, tho' not to the manner born, loves Scotland and her history; her picturesque scenery, highland

and lowland, and her hospitable and clever people, it is difficult to view this lessening interest in any other light than that of an unmerited desertion of one of the most charming cities in the world. This charm of Edinburgh is due both to her beautiful physical aspect and to her rich historic associations; each appealing with equal force to the appreciative visitor.

Upon two parallel ridges the city is mainly built—the old town and the new facing each other across the Princes Street Gardens, but distinctly separated by the narrow valley; with Princes Street itself as an esplanade from which to view the town of Queen Mary, Knox, and many another actor of those and earlier picturesque and tragic ages. In the near foreground of the view of the Scott monument note the ingenious treatment of the roof of the market in the valley below. One is not conscious at first of anything unusual, as it appears to be a portion of the Park itself, set out with flower beds; and it is not



THE CASTLE FROM PRINCES STREET GARDENS



THE SCOTT MONUMENT AND PRINCES STREET

Roof of Market in Foreground



THE OLD TOWN FROM PRINCES STREET

until one notices the cleverly depressed skylights that one enjoys the novel sensation of taking a promenade on the market roof. It was here that I first saw a Newhaven fishwife. I recognized her instantly but was at a loss to account for her appearance on Princes Street, for in my then ignorance of her history I had always associated her with that Newhaven on the far southeastern coast of England where travellers, less timorous of the tossing channel, take ship for the picturesque Dieppe route to Paris. Apparently quite unconscious of her anachronistic garb, I watched her out of sight; and shortly was aware of her Scandinavian ancestry and the tenacity with which the little fishing hamlet near Leith clings to its ancestral costume and traditions, unmixing with the lowland Scots who surround and overwhelm them on every side.

It was on Princes Street, too, that I saw my first Highlander; a magnificent specimen of a man, largely built in every dimension and



THE CITY FROM CALTON HILL

clad as to his upper man in bowler hat and nineteenth century coat, but as to his lower in Highland kilt and sporan, hose and garters, all complete. His social status I was unable to guess, as it seemed unlikely that a Highland gentleman would so array himself, but he made an imposing object amid the busy throng and was apparently as unconscious as was the Newhaven woman of his historic dress.

There is no finer street in Europe than this same Princes Street. Others there are of greater historic interest or possessing in-

dividual buildings more imposing or romantic, but none can vie with it in the beauty of its setting. One-quarter turn of the head carries the line of vision away from the modern town across the be-parked valley to historic Edinburgh; where the *lands* rise ten and twelve storeys high like inhabited cliffs above the depths below; having Holyrood and Arthur's Seat for their eastern limit, with the all-dominating castle on the west; while above lands and cliffs rises serene the crown of St. Giles'.

But let us first examine Princes Street a little in detail. Its eastern and west-



JOHN KNOX'S HOUSE



THE BANQUETING HALL IN THE CASTLE

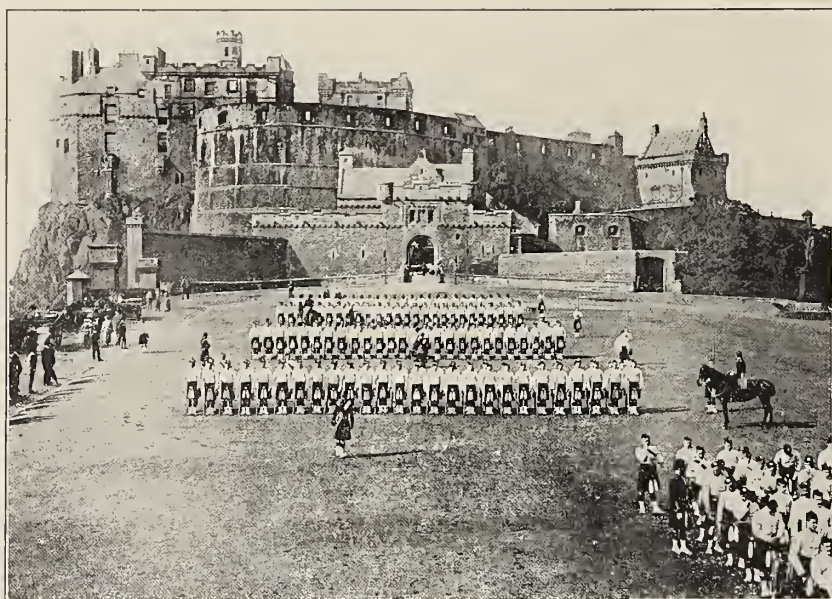
ern limits are, roughly speaking, Calton Hill, and Dean Bridge over the Water of Leith. The view from Calton Hill is superb and the street stretches beautifully away westward with Sir Walter Scott's monument towering in the middle distance,—a super-excellent specimen of the handicraft of the best stone cutters in Europe, and a not bad example of nineteenth century Gothic art,—“Waddie Scott,” as a Scottish craftsman spoke his name to me this very year in Philadelphia, with an unconscious accent of affection that was delightful to hear. Passing under Dean Bridge on a voyage of discovery I came upon an imposing pile of red Scotch sandstone which seemed strangely contrasted with its somewhat squalid neighbourhood. “What is that building?” I asked of a woman passing with a basket on her arm. “They’re dwell-hoosen,” she replied in her soft lowland tongue. Improved workmen’s tenements they were, as I afterwards learned—a beneficent investment of some philanthropic landlord, of which there are as many examples in North Britain as in England.

To the northward of Princes Street lies the aris-

ocratic quarter, whose “terraces” and “crescents” disdain to view the historic quarters of the town, looking Firthward rather; and indeed the view is finer and more extensive. But it is the old town which will perhaps make the strongest appeal to the lover of “Edina, Scotia’s darling seat.”

Let us consider first the castle. Its history can be read in any guide book, and I do not propose to lend color to the proverb that “history repeats itself.” It is its picturesque value

in the landscape which is most appealing, and thoroughly mediæval in feeling, it dominates the entire scene. There is one projecting bartizan on the Princes Street side which sharply interrupts the profile of the castle, as it comes tumbling down the cliff to the valley below, for which I have a special affection. It embodies in itself the whole mediæval spirit and aspect of the castle and was a daily delight from my bedroom window in the hotel. Some day, when I have achieved wealth, I intend, after the manner of my countrymen, to purchase this bartizan from the War Office and set it up on a corner of my own, as yet unbuilt, château.



THE CASTLE FROM THE ESPLANADE

It is this same War Office, though, which has but recently returned to me a missive directed to a British officer stationed on a far colonial frontier, whose precise address was unknown to me, with a curt but informing note to the effect that the Secretary of the War Office "cannot undertake to forward the private correspondence of officers"—a discourtesy for which I must confess myself unprepared, and one which augurs ill for my purchase of the Edinburgh bartizan.

It was precisely at the sally-port of the castle, which is seen in the centre of the esplanade, that I was the solitary civilian witness of a scene not, I imagine, common in British garrison life. A gentleman of slim and soldierly aspect, but in mufti, was descending with rapid steps the incline which leads upward from the sally-port to the outer confines of the castle. A moment after his passing the guard house I was aware of an



QUEEN MARY'S BEDROOM

undue commotion within and presently the guard moved out with much parade and a brave show of presenting arms to the circumambient air. On inquiring the cause of this phenomenon from a soldier off duty at the sally-port, I was informed that the gentleman who had just passed out was the colonel commanding, and that he had passed the guard before they were aware of his

presence. Their subsequent fate I was unable to learn, though I had meant to return next day and enquire. My informant seemed to look upon it as a contingency unprovided for in the articles of war, and was apparently incapable of speculation upon the consequence.

Every foot of the highway from the castle at the top to Holyrood at the bottom is pregnant with historic interest. Here lay the town houses of the distinguished men and women of Scotland—now long since given over to the pauper and unclean. But the names of Netherbow,



A CORNER OF THE CASTLE FROM ST. CUTHBERT'S CHURCHYARD



HOLYROOD AND ARTHUR'S SEAT

Lawnmarket, and Canongate give many a clue to an historic episode.

Near the castle are the Parliament Buildings in whose hall Sir Walter, with many another of lesser fame, walked a briefless barrister. Here, too, I witnessed, under the guidance of a Writer to the Signet, the operation of the Great Seal of Scotland upon two documents with which my legal friend had professional concern. Not far away to the southward are Greyfriars' Church and the Hospital of "Jingling Geordie." In the Netherbow is John Knox's house whence he issued on more than one occasion to withstand Queen Mary. How those nineteen

months of labor as a French galley slave must have reinforced the blasts of Knox's "Trumpet Against the Monstrous Army of Women."

As we pass down to Holyrood note the Canongate Tolbooth, and here and there unmistakable remains of the finetownhouses of the Marian and Jacobean courtiers. This same High Street (for so it was collectively called from the castle to the Palace) was in its day deemed one of the finest streets in Europe, but its modern successor in the New Town makes it seem unspeakably shabby.

The Palace lies at the bottom of the incline and though mostly rebuilt after the fire



THE HOLYROOD FOUNTAIN

A facsimile restoration of a ruined fountain at Linlithgow Palace

at the close of the civil war, Queen Mary's apartments remain intact. If one is not quite sure of the dark stain upon the floor, it is not difficult to believe in, and belief gives rise to a wonderful sensation which the current historical novel is powerless to reproduce.

The illustration below shows a huge cannon mounted on an upper platform of the castle, which was built up in 1476, after the manner of a barrel, with thick iron bars hooped together.

Its origin has, until lately, been attributed to a famous arsenal in Belgium, Mons by name, but Scottish archæologists have now pretty well come to the conclusion that it is of home manufacture. It was used by James IV. in his military operations, and burst in 1683 while a salute was being fired. It was then removed as an historical trophy, to the tower of London but, at the suggestion of Sir Walter Scott, was restored

to Edinburgh by the Duke of Wellington.

One's farewell of Edinburgh should be taken from Arthur's Seat. Here the city, and indeed no small part of Scotland, is seen in a view quite as national as local. From Ben Lomond to the German Ocean, from Prestonpans to the old battlefield of the Romans and the Picts, every rood of land is historic; and it is of strange significance that one can see from here the three chief seats of royalty in the ancient kingdom—Holyrood, Stirling and Linlithgow.

To the north is the one modern blot upon the landscape; the hideous Forth bridge humping its ugly way across the Firth to Queensferry. So out of scale is it with its surroundings, and so unnecessarily and stupidly unpleasing in its outline, that one is tempted to hope for it the same fate as its brother of the Tay—a malediction which recalls the motto of the city of Edinburgh:

nisi Dominus frustra.



Mons Meg



GENERAL VIEW OF THE POTTS' HOUSE, BRYN MAWR

RESIDENCE OF FRANCIS L. POTTS, Esq., BRYN MAWR, PA.

Cope & Stewardson, Architects, Philadelphia

IN the June number of *HOUSE AND GARDEN*, illustrations of a completed residence were shown, of which the architect's original sketches had been printed in our columns two years earlier. In this issue we again have, through the courtesy of the architects, another opportunity of the same sort with reference to the fine country residence of Francis L. Potts, Esq., at Bryn Mawr, Pa., the working drawings of which were shown in *HOUSE AND GARDEN* for August, 1903.

The garden and its adjuncts have not yet been developed, and the effect of the house is not completely brought out through the lack of this important accessory, but sufficient is seen to show that it is a worthy exemplar of a type of suburban and rural architecture for which Philadelphia has long been justly

famous, and to whose fame none have made more important contributions than the firm of architects to whom this design is due.

The house is built of Germantown blue stone and Green River limestone, with a red tile roof covering. The owner most wisely had the construction made fire-proof throughout with terra-cotta floors and steel and concrete roof. The Hall has a marble floor and wainscot, the stairs are of marble with a wrought and cast bronze hand rail. The Dining-room is finished in mahogany, the Billiard-room in natural oak, the Music-room in white mahogany, the Library in fumed oak, the Drawing-room in white, and there are molded plaster ceilings, after the Elizabethan manner, in all of the principal rooms throughout the house. The exterior



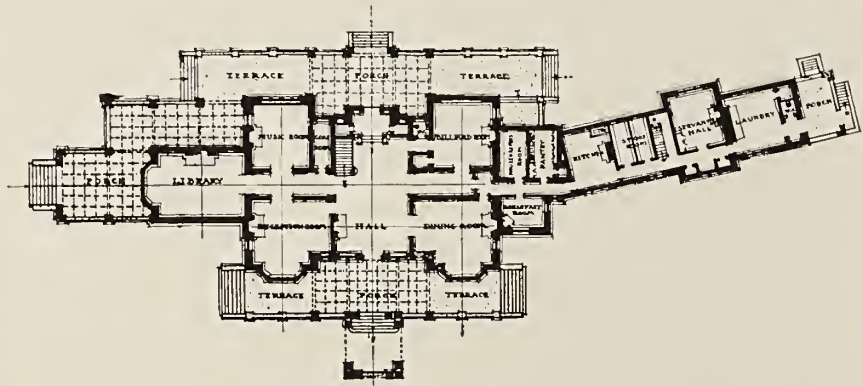
THE SOUTH PORCH



VIEW FROM THE SOUTH-EAST

woodwork is painted, and the finish of the second storey bedrooms is painted pine.

In the arrangement of the plans, a spacious regard is shown for the comforts and exigencies of suburban life; the main and secondary axes are treated with due consideration, and the relation of the service to the family rooms is especially commendable. We hope to show in a subsequent issue



FIRST FLOOR PLAN



SECOND FLOOR PLAN

illustrations of the principal living rooms.

The plan of the second floor is developed strictly on the lines of the best American practice, which is so far in advance of present European usage. Nothing strikes an American more unfavorably in the best houses, even in England, than the imperfectly developed relation between the bedroom and the bath and dressing-rooms.

HIGH COURT

By HELEN W. HENDERSON

THE situation of "High Court" inevitably suggests its architect's conception of what is one of the most picturesque of Cornish homes. Built upon the summit of a high hill, looking over the Connecticut Valley, with the river winding ribbon-wise between the slopes, and the whole culminating gloriously in Mount Ascutney—Nature's scheme has been simply crowned with this villa of rare architectural beauty which commands the view and gives to the landscape that touch of human interest and opulent cultivation at once suggestive of an Italian landscape.

High Court is in Cornish, New Hampshire, four miles from Windsor, Vermont—the nearest base of supplies and railway station.

The original house was built by Miss Annie Lazarus, now Mrs. Humphreys-Johnston, somewhere about 1890. Mr. Charles A. Platt, of New York, was the architect. It was of stucco, two storeyed and was razed to the ground by a memorable fire which alarmed the countryside about 1894. It is still a current story in Cornish that the only thing which escaped the general conflagration was the ice in the well-filled ice-house, which lay—so the story goes—cool and compact under the charred ruins of its domicile.

Miss Lazarus immediately set about the reconstruction of her home, with the same plan and the same architect, making many changes in detail but few in arrangement. After the bitter experience of the fire, her



ASCUTNEY AND THE CONNECTICUT VALLEY



THE SOUTH FRONT

chief concern was to have the new structure fire-proof and so the present house was built of brick, whitewashed, and well supplied with water.

High Court became the property of its present owner, Mr. Norman Hapgood, about three years ago, after lying idle a number of

years, Miss Lazarus in the meantime having married Humphreys-Johnston, the painter, and taken up her residence in Italy.

The sunken gardens were overgrown almost to extinction with weeds and grass, and the lawns, terraces and shrubbery, as well as the house, had undergone devastation.

Mrs. Hapgood, with a zeal for all things Italian, made it her care and pleasure to restore and complete the original owner's intentions.

In the two years that she has owned the property, magical changes have been wrought. The bricks of the house have been painted white and the blinds, a light Venetian green, almost green bice, while the roof which was grey has been painted red, making the always desirable sky-line.

While High Court, with its dramatic situation and characteristic fringe of Lombardy



AN ITALIAN TROPHY



ASCUTNEY FROM THE DRIVEWAY

poplars, is conspicuous from every distant view-point as a silhouette against the sky—it is quite concealed from the road near-by and even from its own gateway.

The stage route from Windsor to Plainfield passes the entrance, which is marked by two beautiful gates of wrought iron in delicate and graceful design. The stone gate-posts are ivy grown and surmounted by two stone lions brought, together with the gates, from a villa near Florence.

The steepness of the ascent, after one is within the enclosure of the grounds, is artfully minimized by a circuitous driveway lined on each side with magnificent bushes of Japanese hydrangeas and on the outer side with a second line of young and feathery Lombardy poplars, which sway in the breeze with their bright leaves

trembling at the lightest breath of air.

At every step the view grows fairer, till finally one debouches upon the summit and rounds the final curve upon the broad driveway now enclosed by a heavy hedge of cedar—the direct approach to the house. Passing through the entrance into a large square hall,



A SEAT IN THE WALL

the glass doors opposite lead into the "Court," while the garden lies to the right and may be reached through the reception room on that side of the house, or by a little green door opening in the wall near the front entrance.

The garden is sunken about two feet below the terrace and court. It is laid out with formal design and has simple brick paved parks—the centre, transverse one, leads to a charming recessed circle which is one of the most attractive features of the place. There is a walled seat and an octagonal table all of the period, where afternoon tea becomes an æsthetic pleasure.

In the centre of the table stands a beautiful vase, done in Pompeiian bronze from a Herculanean model and Neapolitan in make.

At about the height of the eye this recessed circle is furnished with apertures in the wall, supported by columns, from which a superb view of 'Scutney and the surrounding country is opened up. From this vantage point, one may look straight across the valley to Maxfield Parrish's house, "The Oaks," so rarely visible in Cornish, or down upon Mr. Platt's quaint house nestling close by the roadway.

The garden expresses Mrs. Hapgood's feeling for color. It is a wild tangle of blue larkspur, and in the season, purple-pink cosmos, wonderful clumps of headed blooming annuals of the same hue, phlox in profusion, heliotrope



THE BREAKFAST ROOM

and other softer plants which lie close to the soil and make a rich blue carpet.

A low cement wall runs about the garden on the side toward the terrace, overgrown with luxuriant straggling grape vine. At intervals along its broad top are set pieces of Italian sculpture unknown—save the goat, which is Herculanean—but all charming. Outside the walls, on the terrace side, dense shrubbery, of arbor vitæ and young pines, serves to conceal the garden—while the side toward the road is screened by a six-foot wall. The end toward the tennis court leads to the studio—a stucco building not used at present. Of the statuary which the Hapgoods brought from Italy—there is a terracotta reproduction of Verrocchio's "Boy with a Fish" upon the walls of the terrace; a peacock in terra-cotta, sculptor unknown, upon the balustrade, while on the upper terrace are two urns—



THE GARDEN

Roman, both in model and in make.

An old Byzantine fountain, said to be of granite, is placed by the entrance. A colonnade runs about the three sides of the court supported by pillars, the whole grapevine grown. Beneath this, to the right of the entrance is the improvised family breakfast room. The table is a beautiful marble slab supported by consoles. A charming plaster copy of a Della Robbia drinking fountain is set in the wall behind the table. The court is of course grassy, and furnished with the handsome carved stone seats brought from Italy by the Hapgoods.

Through the court one may wander out on to the terraces, down the steps and along the white gravelled paths to the final square furnished with seats, which overlooks the whole of the superb view, including the river and the mountain with the shapely clouds which love to lie about its crest. The landscape gardening was done by Mr. Platt and well repays his care in placing the trees and shrubs. One large Lombardy poplar in particular, helps amazingly in forming the beautiful picture from the south front.

Inside, the house has been consistently furnished with antiques of the type known as "Villano." The most interesting feature of the interior is the pair of gold door frames made in the seventeenth century and brought by Mrs. Hapgood from a church ten miles out of Bologna. These are set in the hall, and through them one passes into the reception-room on the right. In color, the hall is old gobelin blue and white; the reception-room lavender, and the drawing-room gold.



ANOTHER VIEW

The stairs to the left of the entrance lead to the upper rooms, most of which open off a gallery which runs about the four sides. These are elaborately furnished with most beautiful old furniture brought from Italy. Much of it is inlaid or carved. Even the bed-spreads are wonderful embroideries on satin or tapestries, while the curtains are exquisite laces made by the Italian peasants.

Each room has its balcony or loggia with long casement windows and a matchless view, varying according to location.

Mr. Hapgood plans to improve the house by the addition of two wings making another court on the north front, whose ends are to be joined by a colonnade with fountain and flowers in the centre.

The tennis court is the one strictly modern feature of the place and bears an enviable reputation about the country for its smooth, level, earth courts well screened with shrubs and trees. Whatever breeze there may be is felt at this elevation and the trees fend the afternoon sun, while in the pauses of contest Ascutney again looms magnificent in the background, an ever-dominating influence in the High Court garden.

HOUSE AND GARDEN PAPERS ON HOME MAKING

CHOOSING A SITE FOR THE HOME

By THE EDITOR.

THE first step in the direction of making a home is usually the choice of a site. Usually because, unless we propose to buy a home ready made and attempt the always ungrateful task of adapting ourselves to it as we find it fashioned by other hands and for other purposes than our own, the place for the house must be decided upon before we can definitely consider the house itself. This is the basic principle in home building. The house and its site are one and inseparable, and the former cannot be judged or discussed in any terms of common sense apart from the latter. Were we disposed, from lack of previous consideration, to question this law, let us imagine the middle house of a city block transported to a country hilltop, or a residence of the suburban type placed endwise toward the sea, or a small country cottage set down upon a city lot fifty feet square, and the grosser incongruities will be instantly apparent. But there is a finer and more intimate relation between house and ground than this, in which each peculiarity and characteristic of the site is taken advantage of in the arrangement of the plan and the treatment of the exterior, and the whole becomes so welded together as to be inconceivable apart. This principle will be fully illustrated in later papers by photographs from actual practice.

To avoid confusion, it will be well first to agree upon a definite meaning for some half dozen words which must constantly recur. A moment's consideration leads to the conclusion that houses, with respect to their site, fall of necessity into definitely separated classes. The usual designation of such classes is city, suburban, rural. But in dealing with the subject in that quasi-scientific spirit of inquiry which is required for our purpose, we must be a little more exact, and will therefore assume the following classification:

1. *The Urban House.* The type which is most characteristic of city conditions, i. e.

between two party walls, with free light and air only at front and rear, or at the narrower ends of the rectangle which may be supposed to represent the lot. This is the most sophisticated and least hygienic of all types of the home, and requires most careful study to minimize these adverse conditions, as will be later pointed out in detail. When we speak of city houses we will use the term in its usual sense, indicative of any house built within city limits, and as we shall presently see, many different types may be, and are, so built.

2. *The Semi-detached House.* Known in Philadelphia as the twin house. This is an intermediate type between the urban and the suburban. It has one party wall in common with its next door neighbor on one side, but is detached on the opposite side, having free light and air on front, rear and one of the longer sides. It is adapted to, and originated in the commercial development of city property units which are too large, economically, for one wholly detached house, and too small, physically, for two. When such units are generously divided, with ample room between the pairs of houses, this type is an excellent and economical one, if well planned; but it often appears, in the hands of speculative dealers, as a thoroughly decadent variant of the normal type, having but five or six feet between the windows of adjoining pairs. Under such conditions life becomes well-nigh intolerable, with the domestic economy of one's adjoining neighbor freely displayed by sight and sound to our reluctant senses, as is ours to his. This condition is capable of some mitigation by a careful study of the window spacing in the opposite walls, but hundreds of such houses display crass unconsciousness of the most elementary conditions of civilized existence; having the windows placed precisely opposite each other and often not more than five or six feet apart. Such houses are designed and built by men whose previous

habits of life wholly unfit them for the comprehension of such matters, and to whom such criticism as this would appear absurd.

3. *The Suburban House.* This term is used in a restricted sense to indicate the type developed in the outlying portions of a city, away from the more congested centres, where the price of land is not prohibitive of detached houses of moderate cost. Under such conditions the lot will assume the shape of the urban lot, decidedly longer than wide, with the narrower frontage on the street, but with free light and air on all four sides. To properly develop such houses they must, as in the case of the semi-detached type, not be built so close together as to prove a mutual annoyance. It is usually best that the house be placed well to one side of the lot and a maximum southern exposure is to be tried for and, after that, an eastern. One of the narrower sides toward the north is well, but western exposures, especially of the longer sides of the house, should be avoided. This question of exposure, or *aspect* as it is technically termed, will be fully considered later.

4. *The Seaside House.* This type develops under conditions of site peculiar to water-front properties; notably at the seashore, but found wherever similar conditions prevail either along the banks of rivers and lakes or, in some special cases, in purely rural districts detached from bodies of water. Its characteristics are an outlook chiefly in one direction, with the point of approach either of necessity or expediency on the opposite side of the house. The desirability of keeping the principal outlook unobstructed, as regards the more important rooms, leads to a peculiar type of plan in which the principal entrance and the service rooms are grouped together on the same side of the house, the plan as a whole tending to develop as an oblong rectangle with the longer side toward the sea and the front door in the back of the house, if one may be pardoned such an apparently absurd expression.

5. *The Country House.* This is the most elementary and unsophisticated of the several types and consequently the most wholesome. It implies not only full light and air on all

sides, but an outlook equally apportioned between at least three of the sides (though, in restricted cases, to two) with corresponding freedom in the development of the plan. It is restricted chiefly by considerations of position with respect to the points of the compass. These favorable conditions obtain as a rule, and for obvious reasons, in the rural districts, where land is relatively easy to obtain, and in larger tracts. Hence the name of the type.

The next physical condition to be considered, as applicable in general terms to all sites, is the question of exposure. This resolves itself into the two factors, *aspect* and *prospect*, previously referred to.

Aspect has to do with exposure to the points of compass and hence to generally fixed meteorological conditions, such as sunshine, the coldest winds of winter, or the prevailing breezes of summer. Prospect, on the other hand, concerns itself with the outlook from the site, the best views, or those least desirable. Aspect and prospect often, therefore, present conflicting claims, and such cases require most careful consideration; but from our present general standpoint they may be discussed separately, and aspect first.

In so vast a country as ours, with such varying climates, rules devised for one locality must needs be considerably modified when applied to others; but speaking broadly, and for the northern and central Atlantic seaboard and adjoining states, it may be said that from the north and northwest come the coldest winter winds with the minimum of sunshine, though in midsummer from the northwest come, too, the level hot rays of the late afternoon sun. The western aspect, on the whole, is the least desirable. Hot in summer, cold in winter, rooms having that outlook are the most uncomfortable in the house, and the plan should usually relegate to that quarter, if possible, all or most of the secondary rooms. From the northeast come the early rays of the summer sun, rendering bedrooms facing in that direction insupportable to some people whose morning sleep is made impossible under such conditions. From this quarter, too, come most of the all-day driving rain storms and, on the North

Atlantic coast the chill, fog-bearing, marrow-piercing winds which breed New England pessimism.

Generally speaking, however, an eastern or southeastern aspect is next preferable to a northern, as the morning sun of the winter months, if visible at all, is a welcome visitor in every room exposed to its rays; and since the morning summer sun shines from such a high angle as it swings to the eastern and southeastern quarter of the sky, windows looking in that direction are easily shaded, if desired.

It is universally conceded nowadays that a house is, other things being equal, the more hygienic, the more it is exposed to the sunshine. It is for this reason; and for the further one that from that quarter come the prevailing breezes of the summer months, that the southern aspect is the one most eagerly to be sought and secured for the home. Even if the house is to be occupied the year round, the high angle of the summer sun during the midday hours renders it not unwelcome, for it is only as it declines westward that its lowering rays combine with the pulsating heat of the mid-afternoon to form an almost intolerable burden upon cloudless and breezeless days. It is at such an hour that rooms having only a western aspect are insufferable, just as they are chill and cheerless at the same hour in winter. Such are the larger elements of aspect.

Prospect, concerning itself only with the outlook or view, presents wholly different problems whose demands are often totally opposed to the claims of aspect. The principal or, sometimes, the only view is toward the north or west, and the skill of the expert designer is often taxed to the uttermost to save the situation by producing a plan whose skilful adjustment and relation of parts meets all requirements adequately. Then again, and this especially in the country, the house cannot justly be considered as an isolated self-centred subject, but must be treated, or at least dealt with on broad lines, as a detail of a larger picture. Whether it shall be placed upon a hilltop, or upon a spur of a lower range, or in the valley, involves general considerations which can be best understood by reference to specific instances; but as these

involve photographic illustration, they must be deferred. The materials for the exterior of the house must also be largely determined by the site, and the coloring of the neighborhood if rural, or the general treatment in the vicinity if urban.

Generally speaking then, both the intimate arrangement of the plan, and the exterior design of the home are, to use a mathematical phrase, functions of the site, and are absolutely indeterminable apart from it.

Real estate offered for residential purposes is subject to an element of value which affects in a much slighter degree other unimproved properties. A business man, seeking a location for a new factory or warehouse, considers only transportation facilities and power, and builds where he can best get his raw material in and his products out at the least possible cost to himself. For his purposes, one site is as good as another if these primary elements of value are equal. It is only the merchant who is a retailer, and whose purchasers are of the more well-to-do classes whom sentiment affects. Here, it is of so great importance as to amount to a factor in the capital of the establishment. Of three or four large department stores there would seem no apparent reason why one should be pre-eminently more successful than the others, aside from the question of personal skill in management, which though important, is not sufficiently marked to account for the obvious differences in success. The real reason will be seen to lie in the fact that pre-eminent success is the good fortune of the one while denied to the others purely as a question of location. To the one, the best class of customers will come because it lies in the shopping district which sentiment has marked for its own, while they will not go to the others, though but a block to one side of the main thoroughfare of the retail district, because sentiment forbids divergence from the customary route of travel.

In the better residential districts sentiment is the absolutely controlling factor of value. Its influence appears in most concentrated form in the city. Here there is always some one quarter which sentiment has assigned to fashion, and the acquisition of a building lot here is merely a question of

price, which includes not only the high value at which the land is held, but usually involves the purchase and destruction of a house to make room for the new home. As these papers, however, are addressed to the larger class of home builders to whom the prices of such properties are prohibitive, we need give them no further consideration.

While it is in the city, that this element of sentiment appears in its most controlling aspect, it is far from absent even in rural residential districts, though manifesting itself under a different guise. Of two adjoining properties in the same desirable locality, one of which we will say has a small grove of trees upon it, while the other is bare, the former will often be held at, and is well worth, many hundreds of dollars more per acre than the latter. Yet it is a purely sentimental value that attaches to the trees as a pleasant adjunct to the home. Commercially, the timber is not worth the cost of cutting it down and carrying it away. Or it may be that one property commands a much coveted

view which the other does not. The fact that the view is desirable gives it a market value which is added to the basic value of the land. In the same way land which, as farm land, was bought for one hundred dollars an acre can be sold readily for building purposes, even in remote rural districts, at several thousand dollars an acre. Yet the change in value has been brought about purely by a change in sentiment. This element of value is the one, above all others, which the speculative real estate operator spends most time and money to create, and is the one which, when established to his liking, he is most careful to preserve intact; knowing well that a breath of suspicion or the slightest suggestion of disparagement will tend to depreciate values very quickly if his bubble has no substantial safeguards.

Having now considered the chief elements which affect all residential sites alike, we will consider specifically the choice of a site for each of the several types of home successively.

(To be continued)



Ilex Grove Fountain—Castello di Poggio





IRON ENTRANCE DOORS, RESIDENCE OF ARCHER HUNTINGTON, ESQ., NEW YORK
Designed by WATERS, NICHOLS & CROWNINSHIELD
WM. H. JACKSON COMPANY, New York

WROUGHT METAL WORK IN AMERICA—I

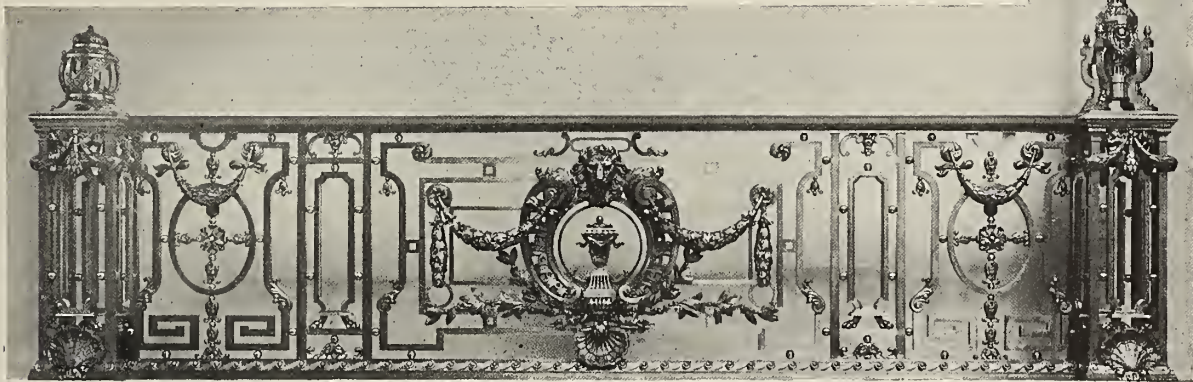
By J. M. HASKELL

WHOEVER is fortunate enough to own a good piece of genuine Mediæval or Renaissance wrought iron work is sure to have an object worthy of study, whether made in Britain or on the continent. If earlier than the latter third of the XVIII century, its lines will have been studied with care, the composition at least interesting and, if of the best periods, full of delightful and subtle feeling. Its mechanical execution, too, varying with the several periods, will be well and substantially done, and in the best pieces worthy of careful attention from the modern craftsman.

The great masters of the art of wrought metal were at one time or another, British, French, Italian, Spanish or German. Some good pieces came to America during the colonial emigrations, of which a few are still preserved. For the greater part of the XIX century, however, the blacksmith's art remained in abeyance, indeed we may say that the art died out in this country for nearly or quite a hundred years, until it became revitalized with the awakening of all the technic arts during the concluding quarter of the last century.

Wrought metal work then, in America, has reached its present high state of excellence through the same process of evolution as has each of its sister arts. That is to say, not by the slow, uninterrupted and labored workings of a native school of craftsmen

through a long series of years, each generation profiting by the mistakes of its predecessor and, with increased power of technique and a slowly progressing grasp of the fundamental principles of composition, arriving to-day at a state of comparative quality consonant with the intellectual and technical perfection of the age. On the contrary, when America awoke to a consciousness of her artistic inferiority to the old world through the Centennial exhibition of 1876, tempered by a belief in her power to attain a more suitable position in the world of art—an impression confirmed, and a hope justified by the Columbian exhibition of 1893—she instinctively turned for inspiration and instruction to the work of continental and British craftsmen. The consequence is that to-day, a quarter-century after the awakening, American decorative wrought metal work is still deeply affected by the spirit and intent of its foreign exemplars. In metal, as in the other artistic media, an American school is slowly making its way out of this foreign chrysalis which has so long hampered it, while perfecting its development into the final stage of its career. But it has not yet fully "arrived." Let me hasten, however, to say, lest the significance of my criticism be misunderstood,



POLISHED STEEL STAIR RAIL—RESIDENCE OF GEORGE VANDERBILT, ESQ., NEW YORK

HUNT & HUNT, Architects

WM. H. JACKSON COMPANY, New York



DOOR GRILLES—MRS. ROBERT DUNLOP'S
RESIDENCE, NEW YORK

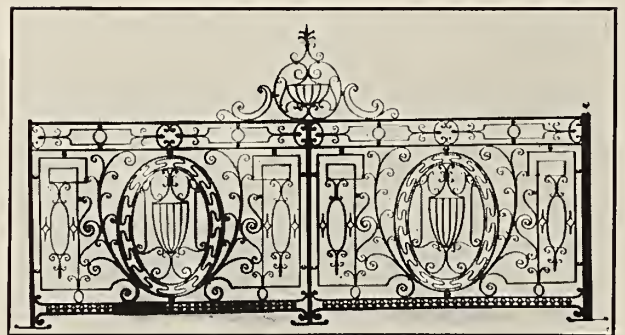
Designed by JNO. WILLIAMS

that in fine mechanical execution and technical perfection American decorative wrought metal work is to-day equal to the best, and superior to most, of the work of contemporary European craftsmen—or indeed of the Renaissance; though American smiths have not yet attempted such colossal tasks as those, for instance, of the great Spanish Rejas, thirty feet or more in height, in which whole scenes from Biblical history have been worked out in beaten metal.

If we examine critically, however, the technique of such a piece of work as Lamour's grille at Nancy, for example, to our eyes it will appear of a somewhat flimsy construction, and of a mechanical type that would be far from satisfying to an American master workman. And our shortcomings in the field of design are felt, not by comparison with any contemporary work in Europe, but rather in relation to the acknowledged masterpieces of the Renaissance or Gothic age.

Compare the fine entrance doors for Mr. Archer Huntington, which form our first illustration, with the charming door grilles for Mrs. Robert Dunlop, on this page. Here we have two opposing types of design, each executed in absolutely the best manner, and with a wholly correct feeling for the lines of the composition. It is indeed in this matter of grilles especially, that American workers in wrought metal seem to express themselves with more spontaneity of feeling than in fences, marquises, railings or smaller objects which are still strongly imbued with foreign tendencies.

The splendid stimulus which American wrought metal, in its decorative forms, has received in more recent years is due primarily to the deep interest and intelligent direction given to its craftsmen by the more highly trained among American architects. They have led the advance, showing the way to these craftsmen and holding them rigidly to the best ideals. In this they have been ably seconded by their clients, whose increasing contact



WROUGHT IRON BALCONY, 61 PINE STREET,
NEW YORK

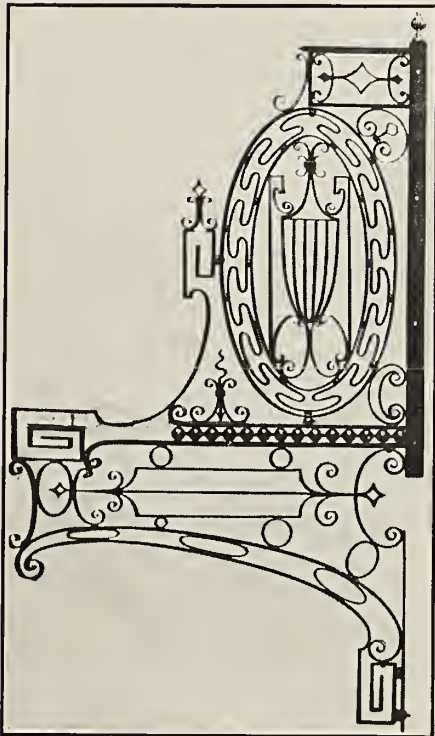
F. H. SMITH, Architect

JNO. WILLIAMS, New York

with all forms of foreign art and appreciation of them, and willingness and ability to pay for expensive results, has in turn stimulated the craftsman to rival his foreign brethren. But it must be acknowledged, both by architect and client, that these results have been attained only by the devoted exertions and continuous, unremitting labor of those at the head of the great wrought metal firms of America.

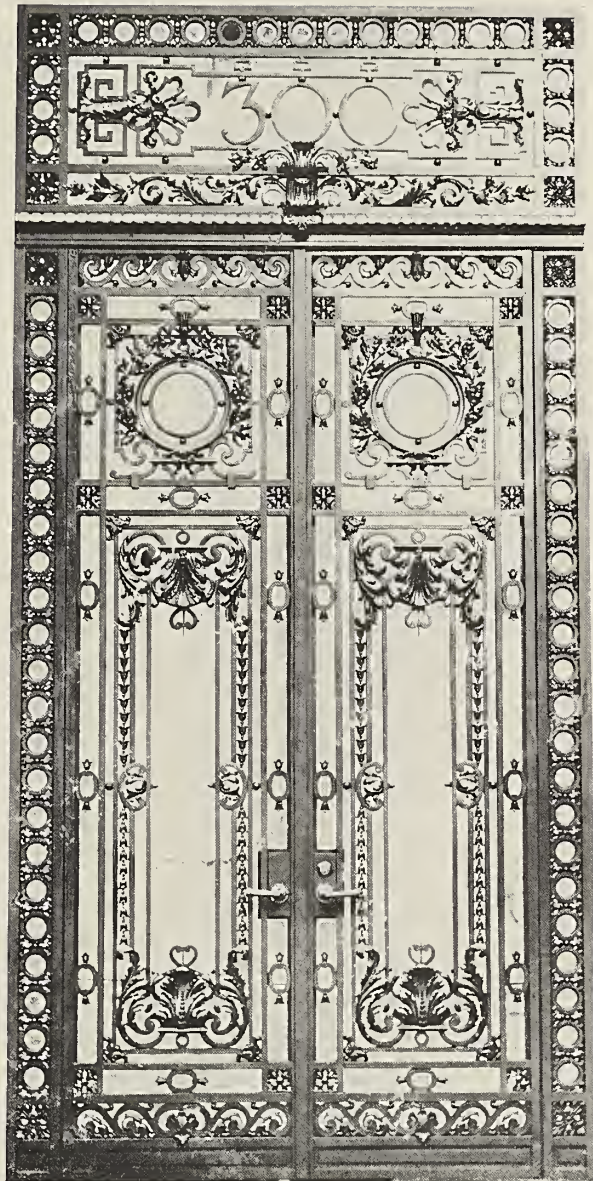
As an adjunct to good architecture, wrought metal is of the highest consequence. Finial and cresting, balcony and railing, grille and gate, all add immensely to the most effective composition in masonry, if well done. If ill done, the most imposing design is ruined.

The whole gamut of expression is ready to be played upon by the cunning hand of the smith. From strength and protective energy to the daintiest fancy of the drawing-room table, the skilful master workman's most highly trained and sympathetic touch finds, in metallic media, a worthy means of expression. No object in wrought metal is too elemental in form or too wholly utilitarian in purpose to be unworthy of the artist's finest



61 PINE STREET, NEW YORK

F. H. SMITH, Arch't. JNO. WILLIAMS, New York



DOOR GRILLES, MADISON AVENUE, NEW YORK

CARRÈRE & HASTINGS, Arch'ts. JNO. WILLIAMS, New York

thought—none too purely decorative to lie outside the field of careful, practical craftsmanship. One of the most flexible of the fundamental materials of building, wrought iron readily responds to each and every mood of the designer—as a comparison of the several railings or door grilles illustrating this article will readily make apparent. Used alone or in combination with masonry, there is scarcely any of the lesser features of the facade which may not be done in metal. Whole staircases, most elaborately wrought, were executed in France in the XVII century,



BLAIR BUILDING, BROAD AND EXCHANGE PLACE, NEW YORK

CARRÈRE & HASTINGS, Architects

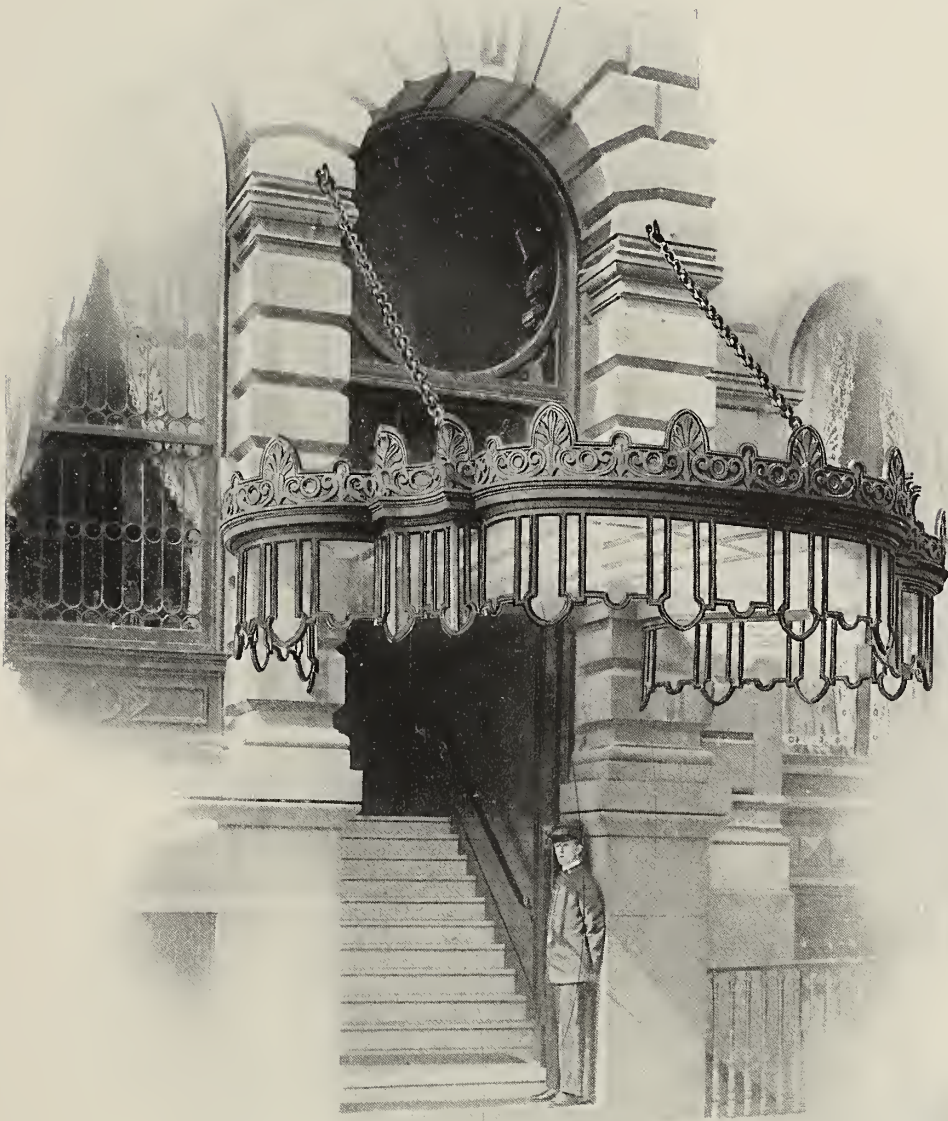
RICHEY, BROWNE & DONALD, New York



UNITED STATES MORTGAGE AND TRUST COMPANY, NEW YORK

CLINTON & RUSSELL, Architects

RICHEY, BROWNE & DONALD New York



MARQUISE FOR PARKER HOUSE, BOSTON, MASS.

WINSLOW & BIGELOW, Architects

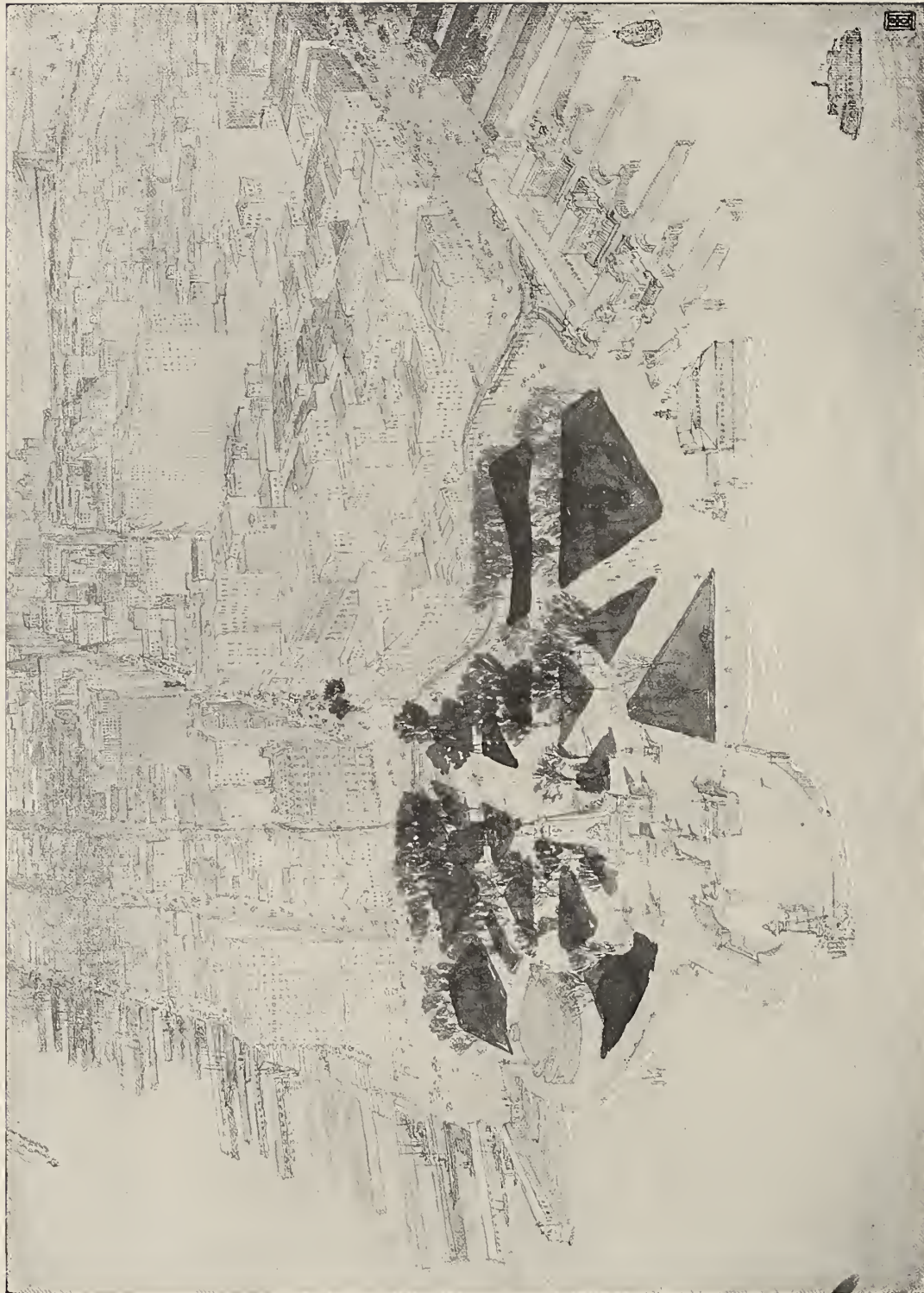
THE W. S. TYLER COMPANY, Cleveland, Ohio

though to-day, and in our own land, the craftsman is content to limit his work to the elaborate railings in iron or bronze, of which so many fine examples are found in our most expensive class of residences.

The demands of banking houses for ostentatious protection in wrought metal has led to the development of highly elaborated designs

in door and window grilles, counter screens, and similar objects of which the interior of the United States Mortgage and Trust Company's banking room on page 32 is an excellent illustration. The marquise on this page is an excellent example of a sensible French convenience coming much into vogue where a porch cannot be had.

(To be continued)



PROPOSED IMPROVEMENT OF BATTERY PARK, SHOWING UNION FERRY HOUSE FOR LINES
RUNNING TO STATEN ISLAND, BROOKLYN AND JERSEY CITY

This would provide for Richmond a dignified and befitting point of departure and arrival in Manhattan, quite as important to this Borough as a proper terminal to the bridges is to Brooklyn

PROPOSED IMPROVEMENTS FOR THE CITY OF NEW YORK

By LOUIS E. JALLADE

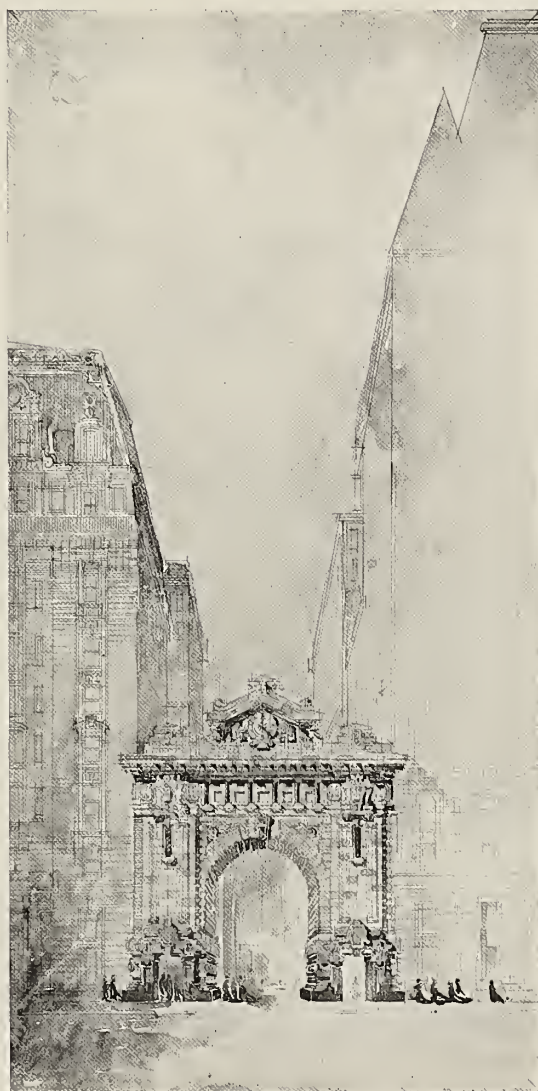
IT has always been very characteristic of New York City that she should be behind-hand in matters of public improvements. Even now she is one of the last cities to officially realize the necessity of artistic development.

After many years of agitation on the part of art societies and public-spirited citizens, the Board of Aldermen were induced last year to take up the matter of an artistic plan for the future development and improvement of the city, and a Commission was appointed for the purpose of preparing a "comprehensive plan for the development of New York City," to quote from their official instructions.

The Commission was appointed by Mayor McClellan in March, 1904, with the order to make a report not later than January, 1905. In that exceedingly short time, nine months, it has covered a vast territory and presented a very interesting amount of data. It consisted of twenty members including Whitney Warren, architect; D. C. French, sculptor; Samuel Parsons, landscape architect, and three engineers. The remainder of the Commission, while very representative of the various boroughs' interests, is sadly lacking in the number of its architectural members, who are really the only ones competent to guide in such an important movement. However, it is a matter for felicitation that while there is only one architect on the Commission, that that member should be Whitney Warren, a man of marked talent, representing perhaps better than any one else the modern school of American architects, and whose interest in the advancement of art education has placed him in a most prominent position.

The conditions found in New York City by the Commission were very different from those encountered by Haussmann in Paris in 1853, who worked with a race of artists, understanding him and feeling with him. Here our Commission has to contend with

a population which is so accustomed to political schemes for graft, that it is difficult for them to see clearly in any other light. If I might dare suggest, some New Yorkers do not yet see the necessity of any art improvement; they seem to lack imagination.



ENTRANCE TO INTERIOR STREET FROM THE
FIFTY-NINTH STREET PLAZA

It is intended that this street shall be an "arcade" for pedestrians only with the trolley system in a subway under leading from the Fifty-ninth Street Plaza to the Blackwell's Island Bridge Terminal at Third Avenue



PROPOSED IMPROVEMENT OF SEVENTY-SECOND STREET AND RIVERSIDE DRIVE

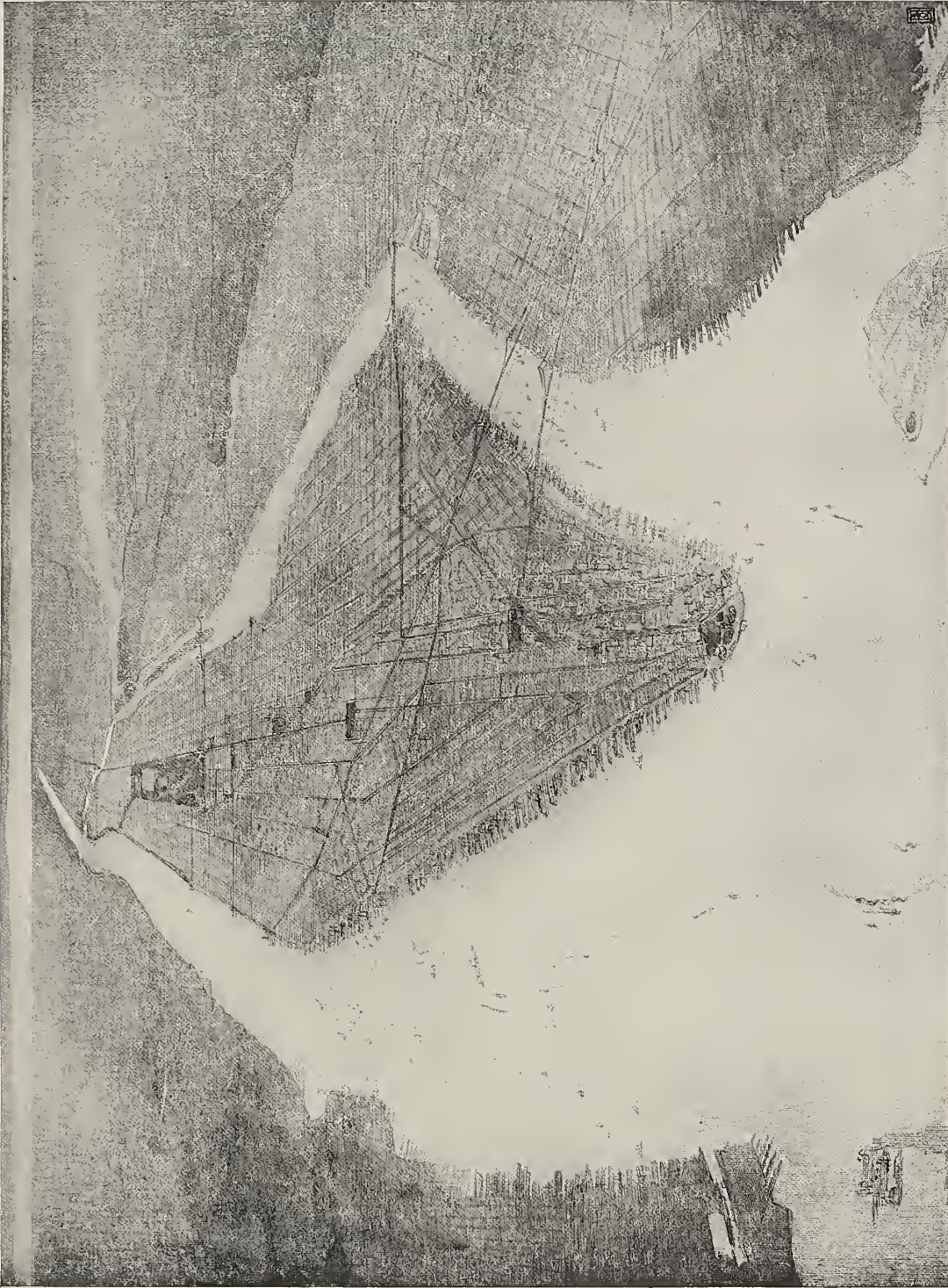
This improvement effectually screens the railroad yard from the driveway

I will admit that it is very difficult for an American who has never traveled to realize that there can be any other city more beautiful than his own; and as for the foreign ele-

ment, they usually are from such an ordinary class that they do not realize the little gems that have been placed at their disposal. Visit Hamilton Fish Park, or St. John's Park and see how it is used; see the strange incongruity of the people and their surroundings.

However, no matter how gigantic the effort in view of all these difficulties, the project must be pushed forward, for it will help both the coming generations of our American citizens and this conglomeration of aliens to develop their artistic imagination and will, in time, give birth to an art-loving public, who, from being constantly surrounded by good things must develop an innate feeling for the good.

A glance at New York, and one cannot help but realize the great future of the city. Consider its geographical position, its growth



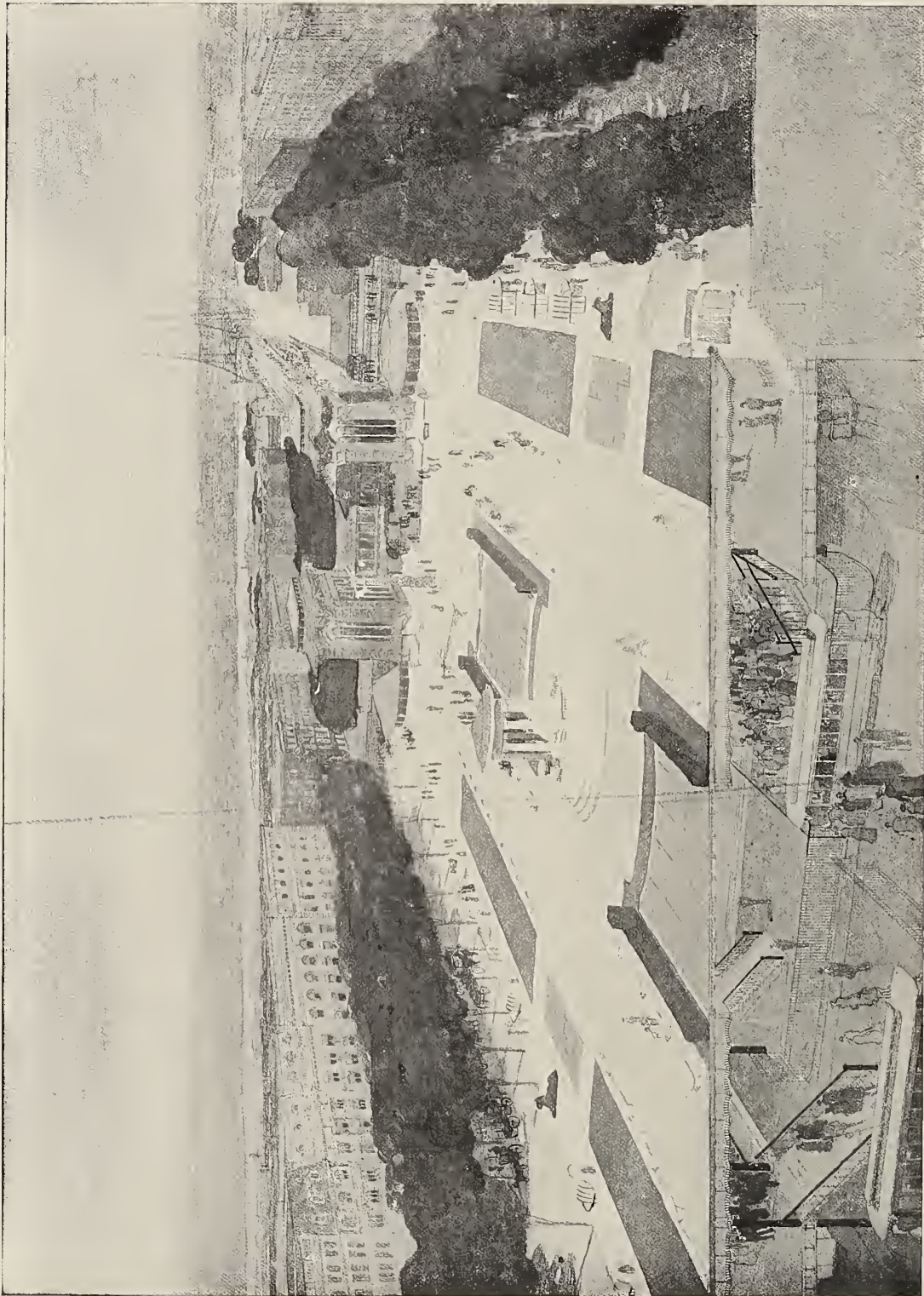
BIRD'S-EYE VIEW OF MANHATTAN, SHOWING LINES OF COMMUNICATION
WITH BROOKLYN, QUEENS AND THE BRONX

By cutting through new streets in lower Manhattan, inter-communication is established between the three southern bridges, whose traffic from Brooklyn would be distributed through the Borough of Manhattan by the present thoroughfares and those projected

attraction for talent that Paris has for France, and the reason for this is very simple. New York is becoming more and more, every year, the home of American millionaires, and art must necessarily follow them since they supply its most important stimulus.

The conditions in New York are also

somewhat different from those found by l'Enfant when he undertook to re-plan Washington. New York is more built up, yet only in localities, such as Manhattan and parts of Brooklyn. But before The Bronx, Queens, Brooklyn and the upper part of Manhattan become covered, there are time



PROPOSED SUBWAY LOOP TERMINAL FOR THE BLACKWELL'S ISLAND BRIDGE

This shows a possible method of preventing the surface congestion, such as exists at present at the Brooklyn Bridge Terminal
It also secures a park and breathing place for a densely peopled neighborhood

and place for the foundation of an ideal scheme. These parts can, with very little expense, be made exceedingly interesting. They now possess large avenues, parks and magnificent water fronts. The Bronx and

Brooklyn are not so much affected by the unpractical and very ugly system of square blocks, where you can only travel at right angles to your tracks. These squares give no points of interest, no emplacement for

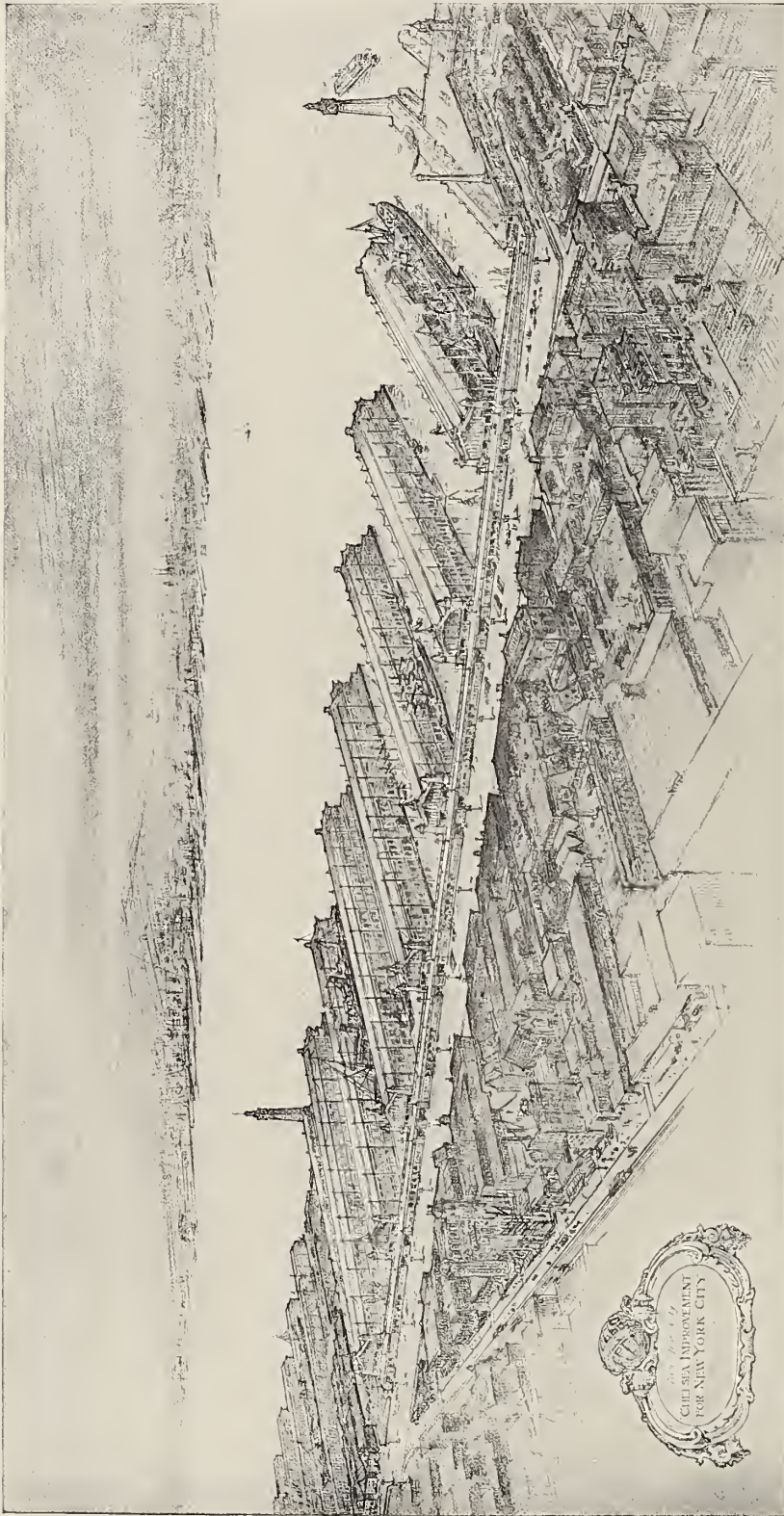


PLAN OF PROPOSED IMPROVEMENT OF BATTERY PARK AND FERRY TERMINAL

public buildings, and this point should be borne in mind when planning new municipal work. Every school, fire-house, court, library and all other public buildings should be placed where they will help to beautify the city according to a well-defined plan,

and not scattered anywhere without rhyme or reason, as they usually are now.

Long avenues, like Eighth Avenue,—that monument of monotony,—should be mixed up a little. In fact, New York can lend itself to Théophile Gautier's description of Geneva,



PROPOSED CHELSEA IMPROVEMENT, SHOWING ELEVATED ROADWAY AND DIGNIFIED STEAMSHIP TERMINAL

It is expected that this section of elevated roadway will demonstrate the need of, and will therefore be instrumental in securing to the city, an elevated roadway along the North River front, from Seventy-second Street to the Battery, thus materially increasing the present traffic and freight capacity of West Street

A comparison of the plans of London, Paris and New York will show the lack of interesting thoroughfares in the latter city. More avenues, like Broadway, should be cut through, which would allow of so-called "flat irons" or plazas that could be treated with municipal buildings; or, as abroad, with commemorative fountains, monuments, etc., and not used solely for twenty-five story temples of the winds.

The schemes contemplated by Mr. Warren have some very excellent points which can be best seen by a study of the illustrations. But in doing so it must be remembered that the work has only just begun, the report is only a preliminary study, "a test of public criticism" as the Commission calls it, and it is not their intention to recommend the immediate execution of their plans. Their province is only to recommend the adoption of a certain general plan to be followed in detail in the future.

The Commission have, in their public sittings, listened to many projects, each of which has been

in that "the square and parallelogram are met everywhere. The curve and ellipse are proscribed as being too sensuous and too voluptuous."

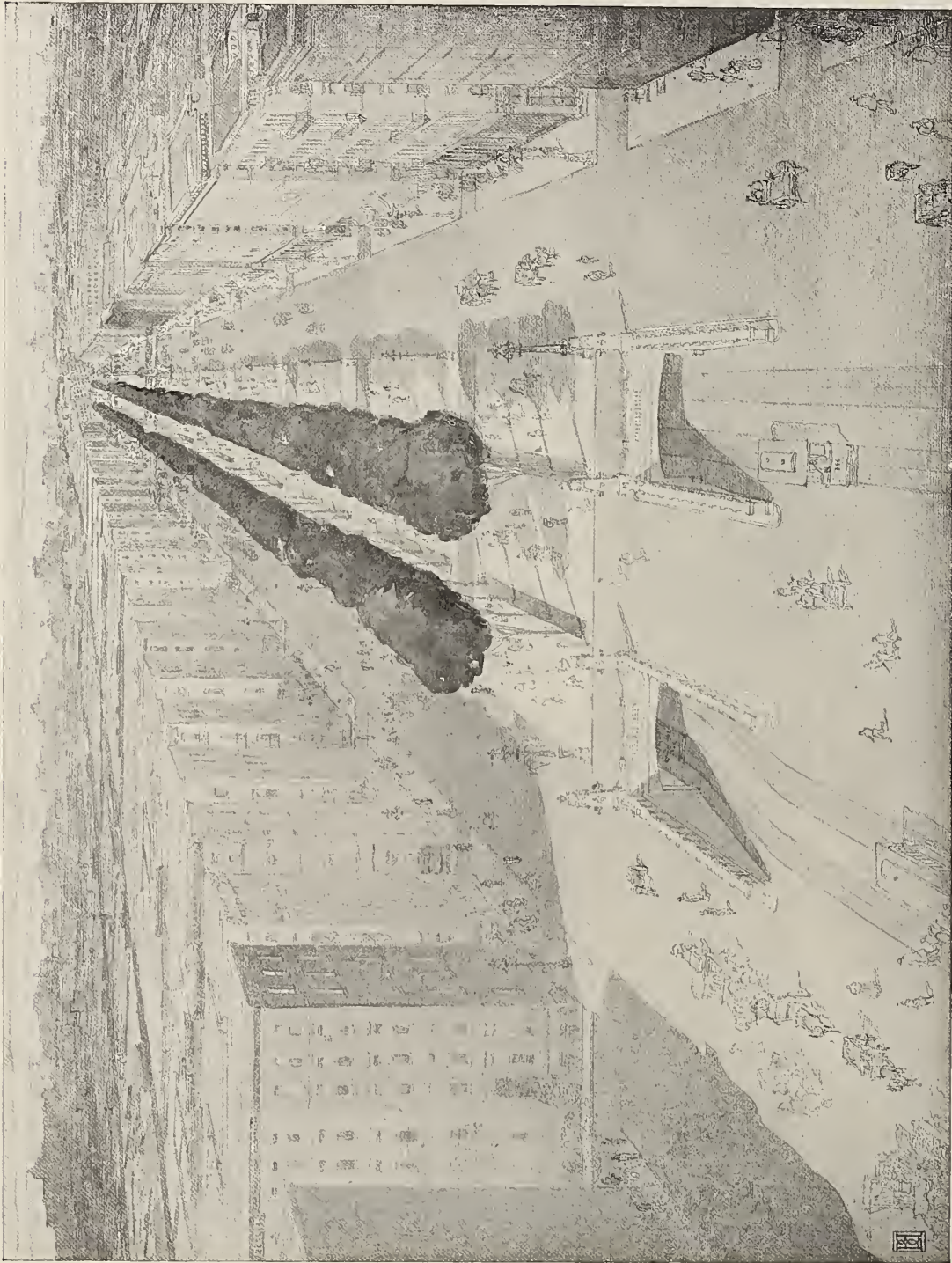
carefully considered, and they are still engaged in examination of other suggestions. The schemes that follow are taken from their official

report. On the North River side of Manhattan Island, where congestion is now very great, and where traffic is bound to increase, an overhead, elevated street has been suggested, built along the water front to accommodate the north and south travel, leaving the side streets running from the water front to the interior of the city for the east and west travel. Approaches might extend from this elevated street to the recreation piers, which would be found on the roofs of the pier constructions at certain places, and these at suitable intervals can be connected with longitudinal promenades open to the public under proper safeguards so as to afford to the dwellers in the congested lower parts of Manhattan Island full access to the water front, thereby meeting the demand for more park space in such districts. An analogous system of promenades connecting the roofs of warehouses on the docks has been adopted at Antwerp with success. Stairs for the descent of foot passengers and approaches by inclined planes for horses and vehicles can be made at convenient places to connect this overhead street with the surface of the ground. By way of illustration, this Commission refers to the proposed plan for the Chelsea improvements on



PROPOSED CHLSEA IMPROVEMENT AS SEEN FROM THE NORTH RIVER

the North River, between Twelfth and Twenty-third Streets, showing the effect of a uniform construction of piers and an overhead street. Elevated passageways for pedestrians from



VIEW OF THE PROPOSED TREATMENT OF DELANCEY STREET AS SEEN FROM THE WILLIAMSBURG BRIDGE

It is proposed to deviate the elevated traffic through a new diagonal street to the Bowery and Canal Street. The trolleys, as shown, are run in subways, connecting with up and down traffic on both the East and West sides

the ferries across the busy streets on the water front have also been proposed. Where already tried, these have been found to work well. Their application to every ferry in the city would prove a great convenience to foot passengers.

A parkway along West One Hundred and Eighty-first Street, connecting the North

River water front with the new parks in the Bronx by way of the Washington Bridge and the Grand Boulevard and Concourse is also proposed. Washington Bridge, one of the finest structures in the city, would thus virtually be included in and form one of the distinctive features of the park system which extends from Fort Washing-

ton Park, on the North River, to Pelham Bay Park near the Sound. A parkway connection is also proposed along Dyckman Street, connecting Lafayette Boulevard and the Speedway and the parks on the Harlem River frontage.

A bridge, known as the Hudson Memorial Bridge, is projected across the Harlem River to connect the northern part of the island, where the Harlem River joins the Hudson, with the mainland. (See *HOUSE AND GARDEN*, February, 1905, page 87.) The approaches to such bridge on both sides would be reserved as a park.

It has been apparent for some time that Fifth Avenue is no longer wide enough to accommodate the large increase in travel due to the growth of the city. The stoop line on that avenue, north of Twenty-third Street, can be abolished and the sidewalks extended to the building line, and seven feet and a half be taken from the present sidewalks on each side and thrown into the roadway, thereby adding some fifteen feet to the space available for vehicle traffic and largely relieving the congestion of that thoroughfare.

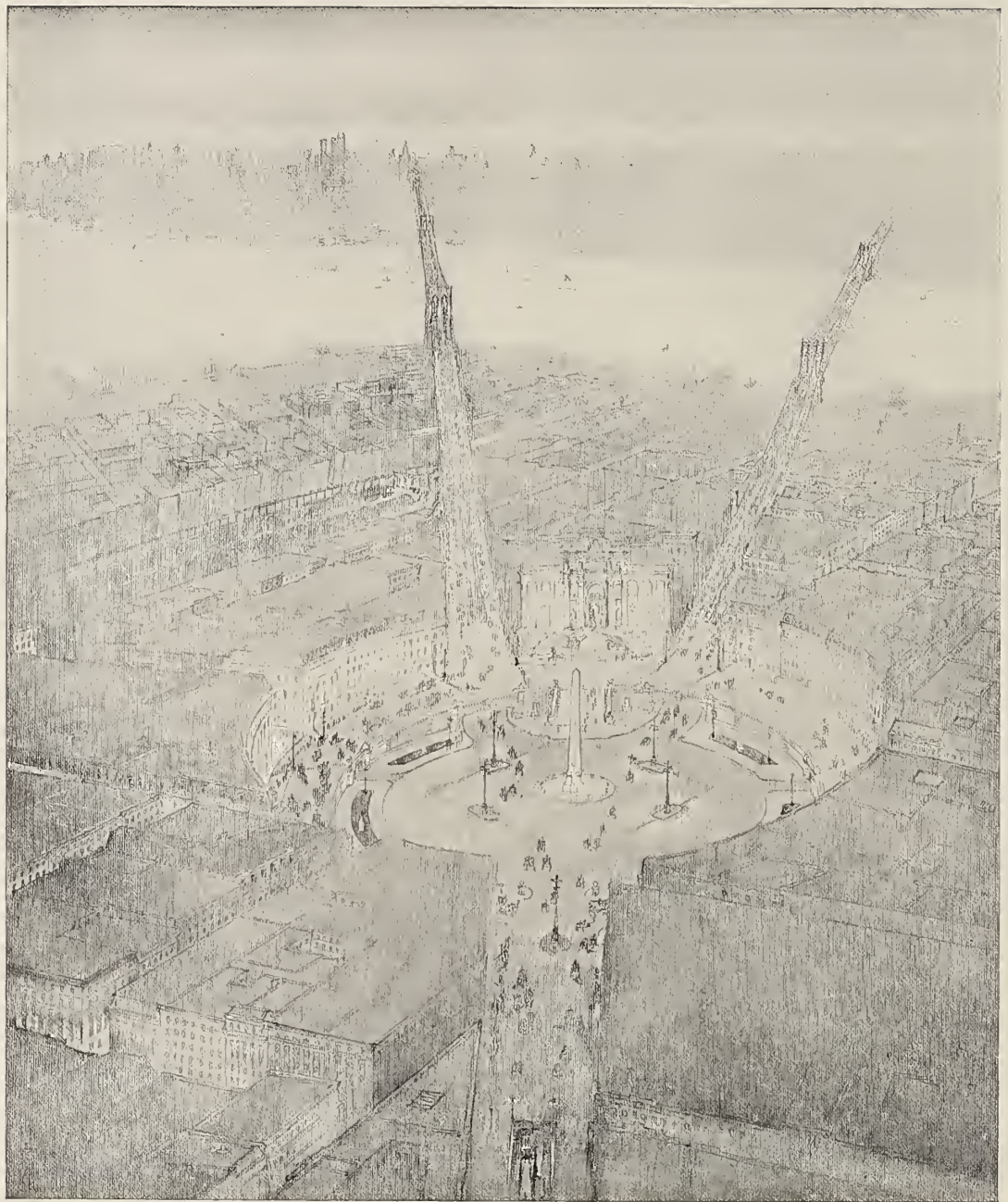
An opinion has been given by the Corporation Counsel to the effect that the Board of Aldermen have the right to rescind any rights to vaults under the sidewalks, so that there would seem to be no substantial legal impediment to adopting this plan, and the rapid changes now taking place in this part of that thoroughfare tend largely to do away with the necessity of the area heretofore used for stoops. The Commission strongly recommends that this work should be undertaken as far north as Forty-seventh Street at once and that, as a further relief to the congestion, trucks should not be allowed to use this avenue during certain hours of the day.

Various suggestions have been advanced for the amelioration of the conditions at the Fifth Avenue and Forty-second Street crossing; the plan proposed by Messrs. Carrère & Hastings, architects of the Public Library, providing that one-half of Forty-second Street shall pass under Fifth Avenue and the through traffic confined to that half, leaving the other half for the traffic to and from Forty-second Street and Fifth Avenue itself, seems to the Commission the best so far suggested. This plan contemplates throwing

part of the sidewalks of Forty-second Street near Fifth Avenue into the roadway, so as to make a circle at that point, and the Commission's engineers are of opinion this can be done without excessive curtailment of these sidewalks. This plan, too, would not in any way interfere with the rapid transit tunnel, which is at some considerable depth below the surface at this point.

On Fifth Avenue from Fifty-ninth Street to One Hundred and Tenth Street, the wall of Central Park could be removed; trees being planted on the easterly side of that part of Fifth Avenue and that avenue thus practically added to Central Park, thereby furnishing an additional driveway in the park and reducing much of the congestion which now exists. North of One Hundred and Tenth Street to the Harlem River trees can be planted on each side of Fifth Avenue, and this roadway treated as a driveway north, connecting Central Park by bridge across the Harlem with the Grand Boulevard and Concourse in the Borough of the Bronx, thereby forming a direct connection between Central Park and the new parks situated in that Borough. Later on, if found advisable, a strip can be taken on the westerly side of Fifth Avenue from One Hundred and Tenth Street to Harlem River for the purpose of widening that avenue and making it a parkway.

The subject of a proper approach to Blackwell's Island Bridge has been considered by the Commission. An interior street could be constructed from Fifth Avenue to the entrance of the bridge, fifty feet wide, and running about midway between Fifty-ninth and Sixtieth Streets. The cost of such a street would probably be less than widening Fifty-ninth Street, and it could be made a much handsomer and more practically-beneficial improvement. Surface electric cars could be run in a tunnel commencing on Fifty-ninth Street at the westerly side of Fifth Avenue, passing under the entrance to Central Park and under this interior street, finally emerging at the entrance to the Blackwell's Island Bridge. This would effect the removal of the crossing of the surface cars from the entrance of Central Park at Fifth Avenue as well as take such cars off of Fifty-ninth Street east of Fifth Avenue, thus



COMMON PLAZA FOR THE APPROACHES TO THE EAST RIVER AND MANHATTAN
BRIDGES IN THE BOROUGH OF BROOKLYN

This would secure in the Borough of Brooklyn a great and impressive entrance and
would greatly relieve the congestion in Fulton Street

leaving this interior street above mentioned and Fifty-ninth Street free for ordinary surface travel to and from the bridge. As an illustration of the effect of this improvement, the Commission has caused to be prepared drawings, one of which is shown. This plan, if adopted, would not only relieve the anticipated congestion due to the opening

of the bridge, but would add greatly to the beauty of the park entrance at the Fifty-ninth Street and Fifth Avenue plaza. It would also give a direct connection between Central Park and Long Island and if, as has been suggested, Blackwell's Island is destined to be ultimately used as a park, it would directly connect this with Central

Park. Another sketch shows a proposed terminal for the Blackwell's Island Bridge. The loops have been provided underground, thus preventing congestion at the entrance to the bridge at Second Avenue, securing a park between Second and Third Avenues and Fifty-ninth and Sixtieth Streets and making a transfer or direct system of connection with future subway systems possible. While the plan has not been entirely perfected, it shows the possibilities of the situation.

The following changes are also under consideration:

The continuation of Seventh Avenue south from its present southern terminus, passing through the intersections of the various intervening streets and by Jones Park to the north end of Varick Street. The widening of Varick Street from that point to its intersection with West Broadway, thus giving a through connection from Seventh Avenue as far south as Leonard Street.

The extension of Sixth Avenue south to West Houston Street and thence diagonally to the intersection of Church Street and Canal Street, thus forming a through connection with Church Street as far south as the Battery. Extend Irving Place south to meet Fourth Avenue, from whence it would give a connection through Elm Street south. Extend Mercer Street north to connect with Union Square at the intersection of Fourteenth Street and Broadway, thus giving another through communication from Fourth Avenue south on the west side of Broadway as far as Canal Street. These improvements with an elevated street on the North River water front would add very largely to the through traffic facilities of the down-town districts of Manhattan.

The opening of an avenue from the terminus of Brooklyn Bridge to a point of intersection with the proposed extension of Flatbush Avenue near Concord Street. Make a circle at this intersection as shown in the illustration submitted herewith. A Plaza in common for the Brooklyn and Manhattan Bridges in Brooklyn, as shown, would form a great natural gateway to the borough and would greatly relieve the congestion of traffic.

The widening of Washington Street from the Borough Hall Square to the entrance of the Brooklyn Bridge, laying out a park or

open square on each side of Washington Street extending in width from Fulton to Adams Streets and running from the present terminus of the Brooklyn Bridge to the Post Office.

The construction of a street which will enable residents of South Brooklyn to reach the Manhattan Bridge.

An extension of Bedford Avenue from Wallabout Street to the plaza of the Williamsburg Bridge.

A widening of Grand Street from that plaza to Metropolitan Avenue.

The widening of a street from Fort Hamilton Avenue to Seventh Avenue directly north of the Government reservation.

An opening of Sixty-fifth Street from Fort Hamilton Avenue to Fourth Avenue for an adequate approach to the Shore Road.

The early acquirement by the city of the marsh lands surrounding Jamaica Bay, starting east of Sheepshead Bay and extending to Far Rockaway. This land could be bulk-headed by the city and used as a dump for ashes and dirt, and would form in the end the greatest of parks.

The construction of a driveway from Ridgewood Park to Forrest Park.

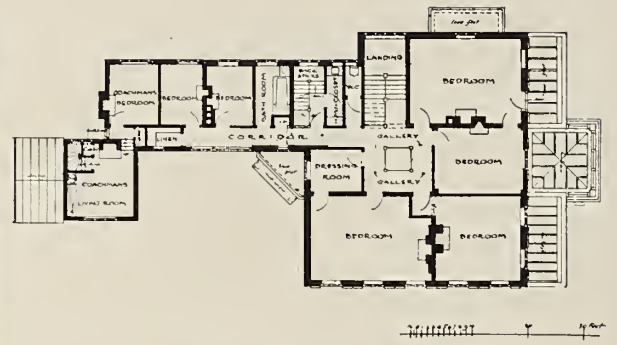
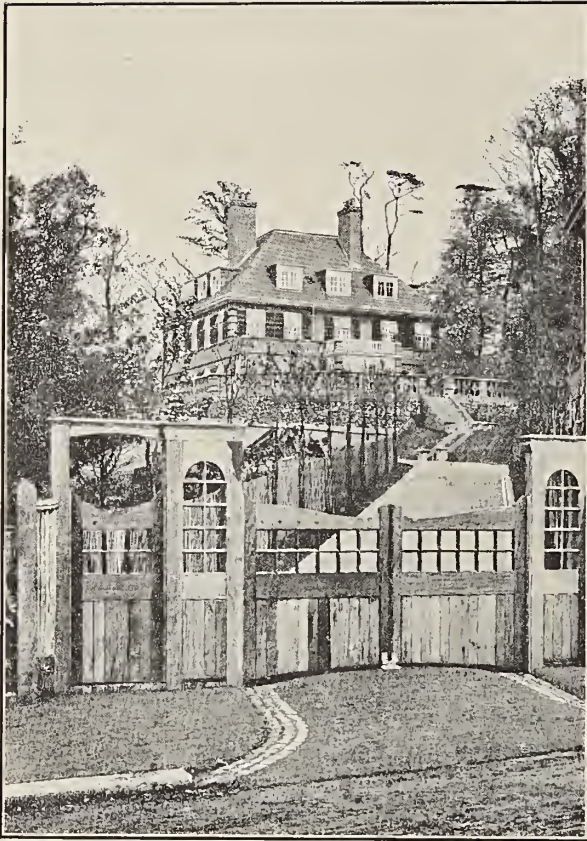
The laying out and early construction of a boulevard to connect Brooklyn and Queens, beginning at the former terminus of the Eastern Parkway running to the south and east, possibly over the Brooklyn aqueduct until it reaches the Merrick Road.

The construction of a road or causeway from the boulevard to Rockaway Beach.

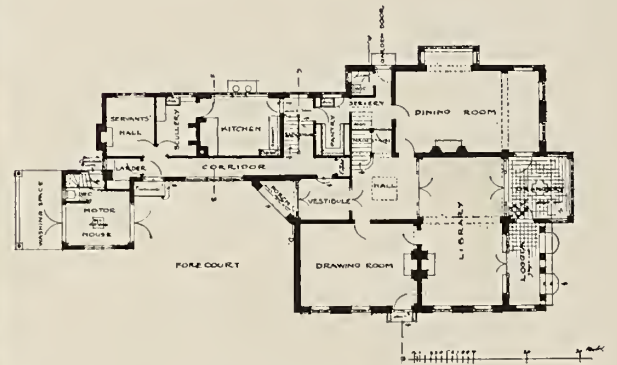
The opening of a wide street from Hillside Avenue to the Causeway.

The immediate selection of playgrounds in the 16th Ward of Brooklyn.

The foregoing are, as before stated, among the more important matters the Commission has had under consideration. Many other plans and suggestions as substitutes for or additions to the foregoing have been brought before the Commission and are still pending before it. The Commission is not prepared at this time to make definite recommendations as to all such matters. If it is deemed advisable to extend the time for making a full report, the Commission will endeavor, and doubtless be able, to report fully within such extended period.

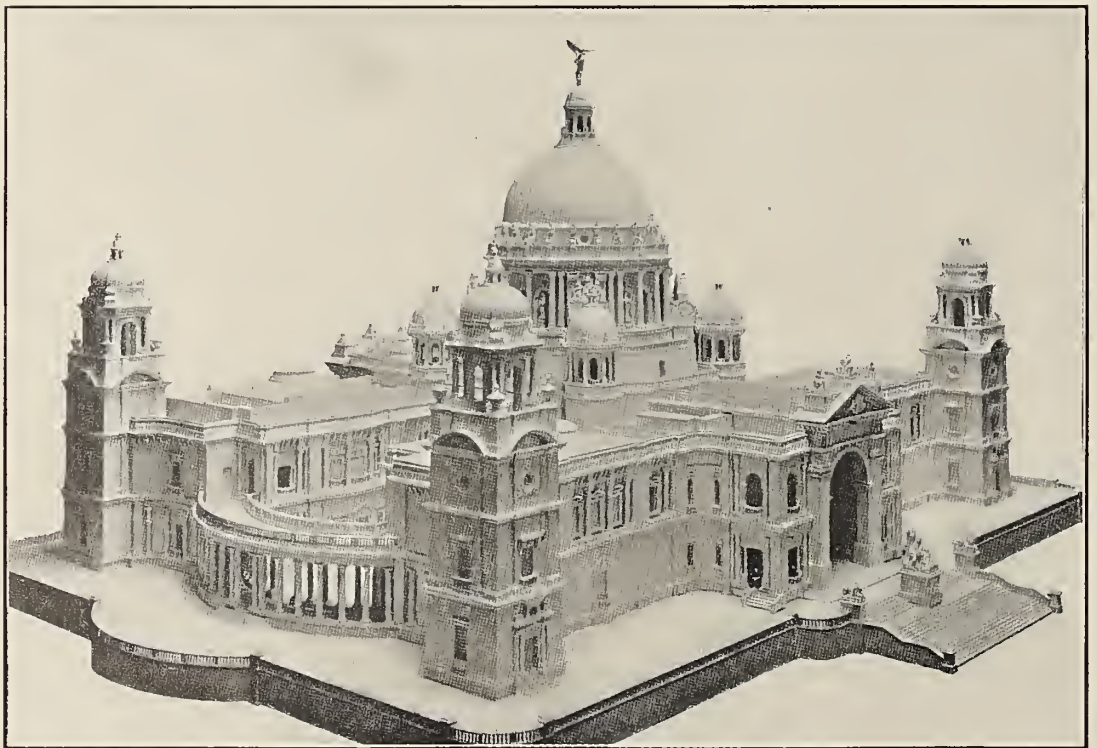


SECOND FLOOR PLAN



FIRST FLOOR PLAN

PHYLLIS COURT, HAMPSTEAD, N. W., LONDON
G. H. B. QUENNEL, Architect *The Architectural Review*



THE QUEEN VICTORIA MEMORIAL, CALCUTTA
SIR WILLIAM EMERSON, Architect *The Architectural Review*



FIRE BRIGADE STATION, VAUXHALL, LONDON

W. E. RILEY, Architect

The Architectural Review

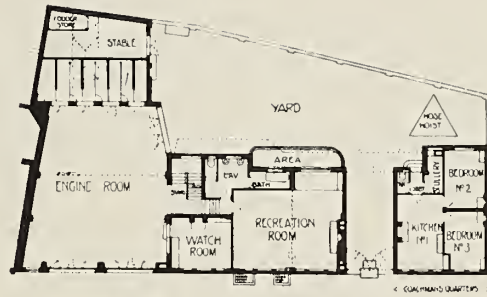
OUR FOREIGN EXCHANGES

LONDON practice in the designing of fire stations, as shown in the above example, does not differ radically in any material respect from our own. There is rather more of a domestic air in the facade than we usually deem appropriate, and the plan is evidently not quite so well arranged for an instantaneous response to an alarm, but other differences are not noticeable.

The interior view of St. Matthew's is a very good example of the sort of Gothic much favored in England at present for parish churches. It has the merit, for buildings of moderate size, of producing a fine and thoroughly churchly effect at moderate cost, though capable of any amount of elaboration that the parish exchequer may warrant.

Phyllis Court is an interesting example of a house well placed in a difficult position. The property is really a back lot, and its only frontage on the highway is the road of approach. The grade ascends rapidly so that the house quite overlooks the roofs of the houses fronting on the road below. The materials are red sand-faced brick and tile roof.

The splendid memorial to



Plan of Fire Brigade Station

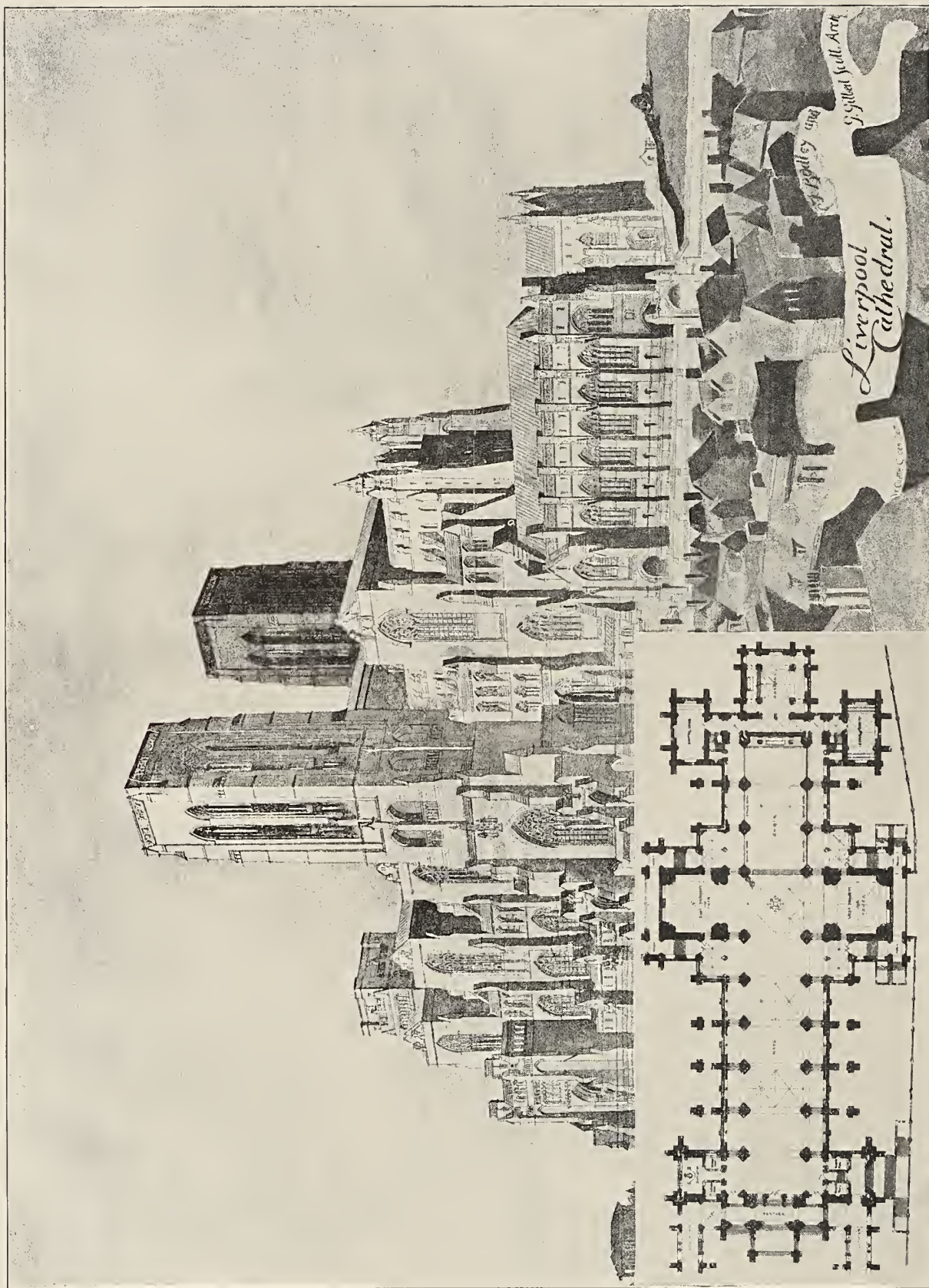
Queen Victoria, at Calcutta, is well begun. Our illustration is from a model prepared by the architect to be sent to India as an additional interpretation of the working drawings. This model has been built up in such a way that sectional views of the structure may be had by the removal of the outer portions of the design.



INTERIOR ST. MATTHEW'S CHURCH, NEWCASTLE-ON-TYNE

THE LATE R. J. JOHNSON, Architect

The Architectural Review



THE NEW LIVERPOOL CATHEDRAL AS DESIGNED BY MR. G. GILBERT SCOTT

ARCHITECT

A black and white photograph of a large, ornate building with a prominent pergola structure in the foreground. The pergola has several columns and a striped awning. The building behind it has multiple windows and is partially covered in ivy. The scene is set in a garden with various plants and a path.

Hand-drawn diagram of a roof structure showing various dimensions and construction details. The diagram includes the following labels:

- $2.5'' \times 10'$ (pointing to a vertical dimension)
- 3×6 (pointing to a horizontal dimension)
- 2.5×10 (pointing to a horizontal dimension)
- ALL CAP FLASHED WITH TIN (pointing to a horizontal dimension)

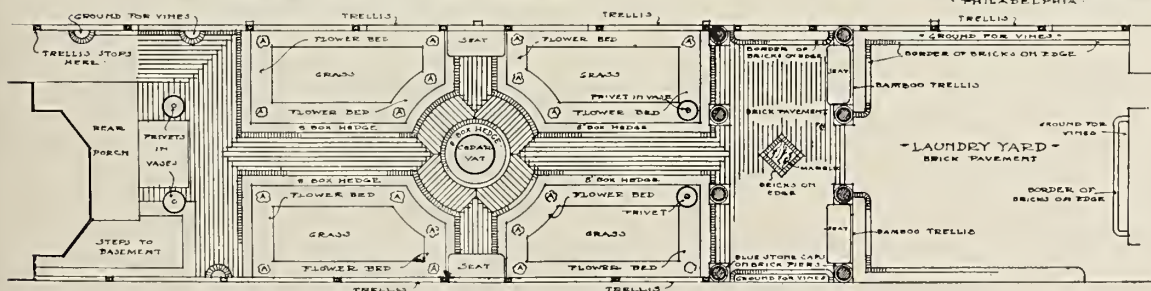
SECTION THREE PERGOLA

SECTION THREE FENCE

HALF INCH SCALE DRAWINGS FOR GARDEN OF HOUSE AT

• HALF INCH SCALE DRAWINGS •
FOR GARDEN OF HOUSE AT
228 S. 21ST ST - PHILA' PA.
• FOR F. H. SHELTON, ESQ. •
• CHARLES BARTON KEEL - ARCHITECT -
• PHILADELPHIA •

- NOTE - THE LETTER 'A' DESIGNATES 'IRISH JUNIPER' -



Working Drawings of the Garden

NOTES AND REVIEWS

HOUSE AND GARDEN PAPERS

SERIES I.

IN this issue of HOUSE AND GARDEN appears the introductory paper of the series announced on our third cover page; the scope and purpose of which are fully there set forth. Owing to one of those exigencies of the press room, which are often as inexorable as they are unforeseen, the photographic illustrations which should accompany this article are omitted; but they will duly appear, with explanatory text, in a later issue.

ENGLISH GLASSES

AN informing and attractive handbook is "English Table Glass," by Percy Bate.* Short of Hartshorne's encyclopedic volume on "Old English Glasses," no book speaks with the animation and authority of the present volume nor is any, within the purchasing power of the average reader, so safe and charming a guide. The illustrations are from carefully lighted photographs of the author's collection, and would make the volume worth acquiring for the library shelves, even if the insidious text did not fan a new ember upon the collector's hearth into flame.

The several chapters cover the wine, ale, and other drinking glasses of England in their several varieties, together with candlesticks, decanters, sweetmeat glasses, trailed pieces, etc. A fully illustrated chapter on frauds and forgeries completes the interesting tale.

CORRESPONDENCE COLUMN

WE invite the attention of all our readers to the exceptional opportunity afforded by the correspondence column which will be opened in the August number of HOUSE AND GARDEN. Full particulars may be found in the announcement on our third cover page.

*English Table Glass, by Percy Bate. London; George Newnes, Limited. Imported by Charles Scribner's Sons, New York. xiii + 130 pp. Price, \$2.50, net.

TO satisfy several inquiries prompted by Mr. Vallandigham's interesting article on "Adirondack Camps" in our last issue, the author has been good enough to supply the following data of the cost of camping in the region:

A family may rent a large and well appointed camp for the season of six or eight weeks at rates varying from \$1,000 to \$2,500. In some parts of the region, however, charming little cabins may be had for \$200 or less, and a family may camp, rent free, on public land, occupying tents that may be bought and pitched at from \$25 to \$40 each. If the camp is on a lake or river there should be boats for the use of the family. A sound second-hand boat may be had for \$30 or \$40, and sold at the end of the season at half the cost or more. No camp should have less than two boats. Service is costly unless the camp can dispense with a guide, whose wages are \$3 a day, and can take to the woods the servants usually employed at home. A family occupying a well-equipped camp on the edge of a fashionable region found that the table cost about \$5 per week for each adult, servants included. There are parts of the region, however, where food is considerably cheaper, and a large party, intending to camp for six or eight weeks, can still further reduce its expenses by sending in canned goods and other supplies from New York. Those who are willing to camp in the simplest fashion upon public lands, to dispense with service and to depend for food, in part, upon rod and gun and the natural wild fruits of the region, principally raspberries and blueberries, may reduce the cost to four or five dollars weekly for each adult. Such camping, however, is not suited to the needs of old persons or very young children, though it is delightful to sound adults who do not revolt from plain fare and a little work. Food, service and general administration of a camp, in which a guide and three other servants are employed, will average from \$6 to \$9 per week for each adult, servants included, and one-half to two-thirds as much for each child. Persons intending to camp year after year on public lands will find it worth while to have a permanent camping outfit.

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AUGUST, 1905

No. 2

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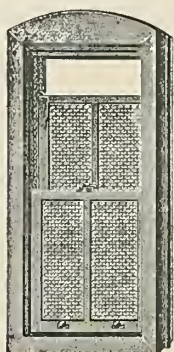
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THE GALLERY, NOW THE DINING-ROOM, MOOR PARK

House and Garden

Vol. VIII

August, 1905

No. 2

HOUSES WITH A HISTORY

MOOR PARK

BY P. H. DITCHFIELD, M.A., F.S.A.

FEW houses can rival Moor Park in its historical associations, the home of Lord and Lady Ebury, the lineal descendant of the great house famous in English annals, with which everybody who was anybody and every event worth recording seem somehow to have been connected. Lord Bulwer Lytton loved to people it with the shades of the mighty warriors in his *Last of the Barons*. In an autograph letter written to Lord Ebury in 1871, which lies before me, he says: "I suppose there is no historical romance existing which adheres so rigidly to accuracy in detail as *The Last of the Barons*. And I may say that now without vanity, for instead of deeming it a merit, I deem it a fault." Sir Walter Scott, Shakespeare, and other writers have

made it a background of their romances, and many a scene recorded in true history, more remarkable than fiction, has taken place here on this site.

The present house owes its birth to the unfortunate Duke of Monmouth, a natural son of foolish Charles II., a man who added to his crime of rebellion against the King, for which he lost his head in an uncomfortable fashion on Tower Hill, the terrible fault of pulling down the old mansion, the home of romance and chivalry, for more than two centuries the magnificent abode of monarchs and princes. The estate of Moor Park became the property of the Crown on the attainder of the Duke, but was granted to the widowed Duchess by James II. as some com-



MOOR PARK



THE MARBLE HALL—MOOR PARK

pensation for the harsh treatment she had received from her sovereign. In 1720, after having married and buried another husband, she sold Moor Park to Benjamin Hoskins Styles, who had amassed a large fortune in the South Sea Bubble, and, unlike most of the speculators in that hazardous enterprise, managed to sell his shares when they were at their highest value, and thus became enormously wealthy. He mightily transformed Moor Park, encasing it in Portland stone, erecting a magnificent portico, adding two wings connected with the house by colonnades in the Tuscan style. Sir James Thornhill was the director of the work, and an Italian, Leoni by name, was the chief designer of the alterations. Solid marble doorways, ceilings painted and gilded, magnificent pictures, galleries and staircases adorned with paintings remain as noble monuments of Mr. Styles's work at Moor Park. Admiral Lord Anson bought the place from the representatives of the Styles family, and added lustre to the mansion, expending vast sums on the house and grounds, employing in the latter that archpriest of destroyers of old gardens, "Capability Brown." Here in his beautiful home the gallant sailor used to recount his victories in the war with Spain, his adventurous voyage round the world, his captures of Spanish galleons, and his wonderful exploits which made him a prince of sailors. Here came Dr. Johnson to stay with the Admiral, and was not impressed by the gallant sailor's stories. He hated Whigs, to which party Lord Anson belonged. He loved to hear his own voice, and perhaps could not get a word in when Lord Anson was describing his fights and his victories. Hence his sarcastic epigram:—

*Gratum animum laudo. Qui debuit omnia ventis,
Quam bene ventorum surget templa jubet.*

Sir Laurence Dundas, Bart., next acquired the property in 1763. He was commissary-general and contractor to the army in several wars, and amassed a large fortune. He added much to the decoration of the mansion, and entertained here the Prince of Wales, afterwards George IV. A Mr. Rous wrought much evil, pulling down the wings and colonnades, with the chapel and offices. He was a sorry vandal, and his memory at Moor Park is not revered. The next owner was Mr.

Robert Williams, a man who raised himself by his own exertions from an upholsterer's apprentice to a distinguished position in the East India Company and became the head of the banking house which is now known as that of Williams, Deacon & Co. His son sold the house to Robert, Earl of Grosvenor, afterwards Marquis of Westminster. This is not the place to record the annals of this distinguished house, which has left its mark on many a page of England's history. Here the Marquis entertained right royally King William IV. and his Queen. On the death of the Marchioness of Westminster the property passed to her third son, Lord Robert Grosvenor, who was created Baron Ebury in 1857, a great benefactor, the friend and colleague in many charitable enterprises of the good Lord Shaftesbury. Here Queen Victoria and the Prince Consort came to pay a memorable visit in 1854. On the death of the first Lord Ebury, at the great age of ninety-two years, Moor Park passed into the possession of his eldest son, the present Lord Ebury.

We have recorded briefly the history of the present mansion. We will now visit the site of the old palace, of which the moat and an old brick wall partly surrounding an orchard are the only visible remains. Here we must construct again in imagination the great house which once stood there, and people it with the host of kings, princes, cardinals, prelates, and warriors who once thronged its magnificent hall. This mansion was of brick, the chief buildings forming a square court, which was entered by a gate-house flanked with towers.

Originally the property belonged to the Abbey of St. Albans, having been granted by Offa, King of Mercia, in atonement for the murder of Ethelbert, King of East Anglia. Here a cell of the abbey was established, and the tenant was obliged to provide a horse for the abbot whenever he wished to visit Tyne-mouth, near Newcastle.

The real history of the Park begins with its acquisition by that powerful ecclesiastic, George Nevil, brother of the great Earl of Warwick, styled "the King-maker," Archbishop of York in 1464, and Lord Chancellor of England. He obtained a license from Henry VI. to enclose six hundred acres in



ANOTHER VIEW OF THE MARBLE HALL

the parishes of Rickmansworth and Watford, and built the mansion which was destined to witness some of the great events in English history. It was a magnificent palace of stately architecture, embellished with a facade

of double arches, painted and blazoned somewhat in the fashion of certain old Italian houses. Lord Lytton thus describes it:—

“Through corridor and hall, lined with pages and squires, passed Montagu and Mar-



MANTELPiece IN DINING-ROOM

maduke till they gained a quaint garden, the wonder and envy of the time, planned by an Italian of Mantua, and perhaps the stateliest one of the kind existent in England. Straight walks, terraces, and fountains, clipped trees, green alleys and smooth bowling-greens abounded; but the flowers were few and common, and if here and there a statue might be found, it possessed none of the art so admirable in our earliest ecclesiastical architecture, but its clumsy proportions were made more uncouth by a profusion of barbaric painting and gilding. The fountains, however, were especially curious, diversified and elaborate; some shot up as pyramids, others coiled in undulating streams, each jet chasing the other as serpents, some again branched off in the form of trees, while mimic birds, perched upon leaden boughs, poured water from their bills."

The Archbishop was a mighty prelate. His mansion was a court of great magnificence, and thither, as to a Medici, fled the

men of letters and art. His palace was more Oriental than European in its gorgeousness. By the influence of "the King-maker" and the Chancellor, Edward IV. was at length seated upon the throne, and the monarch was often entertained at "the More." All power in the kingdom seemed to have been absorbed by the Nevils. The King was actually in their power, and was sent as a prisoner to the castle of Middleham, in Yorkshire, but in a few days he was allowed to escape, accompanied by the Archbishop and the Earl of Oxford. They tarried at "the More," where Edward forbade them to go with him further, and rode to London. In 1470 the Archbishop attempted to entrap the King at his house. Edward was received with loyal protestations, but as he was washing his hands Sir John Ratcliffe contrived to whisper to him that a hundred armed men were ready to seize him and take him prisoner. He determined to attempt flight. With noiseless steps he gained the door,



THE DRAWING-ROOM

sprang upon his steed, and dashing right through a crowd assembled at the gate, galloped alone and fast, untracked by any human enemy, but goaded by that foe that mounts the rider's steed, over field, over fell, over dyke, through hedge, and in the dead of night reined in at last before the royal towers of Windsor.

We need not follow the startling events of the Wars of the Roses, the rapid change of fortune, the death of "the King-maker," "the greatest and last of the barons," on the blood-stained field of Barnet. The owner of "the More," by a time-serving policy, contrived to retain the apparent friendship of the King, who was secretly plotting his ruin. It was accomplished in this wise. Edward invited the prelate to Windsor, and when they were hunting in the forest the guest told his royal host of some extraordinary game which he had at Moor Park. The King expressed his pleasure to see it, and promised to come for a day's sport. The Archbishop returned to his house in high spirits, and prepared a mighty feast, bringing together all the plate which he had hidden during the wars, and borrowing some from his friends. When everything was ready, a royal summons was delivered into his hands, ordering him to

repair to Windsor. He was arrested, and sent a prisoner to Calais. The King seized his estate, his plate and property, and the temporalities of his see. His mitre, which glittered with precious stones, was converted "into a crown, and the jewels that shone at Moor Park were applied to adorn the royal diadem, and perhaps still sparkle there." Their former owner did not long survive his disgrace, and soon was brought home to die. He lies buried in the Minster at Leicester, but no tablet marks the memory of the

powerful prelate who, with his brother, once ruled England, but was at heart a craven and unscrupulous time-server. Warkworth, in his chronicles, speaking of his great wealth and short-lived prosperity, concludes: "Such goods as were gathered in sin were lost in sorrow."

The estate remained to the Crown until the reign of Henry VII., who granted it to John de Vere, the thirteenth Earl of Oxford, to whom he was principally indebted for his throne. De Vere was the hero of Bosworth Field, and led the gallant archers in that memorable fight which sealed the fate of the despicable Richard III. He received abundant reward for his prowess and faithfulness, and amongst the confiscated lands bestowed upon him was Moor Park. He died without issue in 1513, and his property reverted to the Crown. Henry VIII. used it as a royal residence, and gave it to Cardinal Wolsey, who enlarged or rebuilt the mansion, and often lived here in magnificent state. Hither came cardinals, ambassadors, nobles, and princes, and on several occasions King Henry came, and was entertained with royal splendour. In 1529 King Harry and his first Queen stayed a whole month at the More, and though Anne Boleyn was in her train, Cardinal



THE SALOON

Campeggio failed to detect any wanderings in the affections of his majesty or any jealousy on the part of Queen Catherine.

An event of historical interest occurred at the house, where, in 1523, a Treaty of Alliance between England and the French King, Francis I., was signed, called "the Treaty of

the More." The provisions of the treaty we need not concern ourselves with, save to notice that the astute Cardinal secured for himself a good round sum for the arrears of pension due to him for resigning the bishopric of Tournay, and a hundred thousand crowns of gold "for great and reasonable services."

Never before had Moor Park seen such magnificence. The Cardinal's chambers were garnished with the finest tapestry. His couch and table-cloth were covered with gold, and he dined amidst the subtle perfumes of musk and sweet amber. His dishes were silver, full of the daintiest viands, and he drank his wine always from silver and gold vessels. But his days were numbered, his disgrace nigh. The charms of Anne Boleyn had made an impression on the capricious king. The di-

vorice was sought and much delayed. Campeggio comes to "the More," and long and deep are the confabulations of the two Cardinals over the matter. They hasten together to the court at Grafton. Wolsey is denied a lodging in the court. The Cardinals return to Moor Park, sad and sorrowful. Campeggio hastens away to London. No sooner has he gone than hurried messengers arrive at the Moor in search of some of Henry's love letters to Anne Boleyn, which that lady had missed from her boudoir. They ride after him, and do not overtake the Nuncio until he arrives at Calais, where they search his baggage; but the letters are not found. They are on their way to Rome, and there they remain until this day amongst the archives of the Vatican.

Alarmed, anxious, and depressed, Wolsey passed his days at the Moor, dreading the



ANOTHER MANTELPIECE

outbreak of the hostility of the King. You can see the chair at the mansion wherein he sat and dreamed of his approaching fate, the saddle on which he rode, and the old cardinal's oak under which he sat brooding over his troubles. He left his lovely home for London, never to return, and ere long his ambitious heart found rest within the cloister shade of Leicester Abbey. You can see in the British Museum a long inventory of the Cardinal's goods—his carpets and hang-

ings, his beds and hats and vestments—which, together with the property, fell into the King's hands.

The poor abandoned Queen Catherine stayed a night at Moor Park on her way to exile from the Court, and to the grave that soon awaited her at Peterborough. Then came the rule of the Bedfords, John Russell, the first Earl, being appointed ranger. The State Papers contain some letters from the Earl to his friend, Thomas Cromwell. One of them, dated May 1st, 1535, mentions that the park palings at "the More" are in decay, that the deer are escaping, and immediate repair much needed. He reports that he has felled two hundred oaks, but he requires money and special directions what to do. He continues:—

"SIR,—The garden goeth to great ruin. By my Lord Cardinal's days it cost him forty

or fifty Pounds or a hundred marks for the keeping thereof, and since it hath been in the King's hands, it hath cost his Highness forty or fifty marks a year, as Mr. Hennage can show you, and now it is utterly destroyed, and all the knots marred. Wherefore if it be not looked on betimes it will be past recovery. Sir, if the King will give 8 Pence a day, I will see that it shall be well kept, that his Highness shall be well contented, though it cost 6 Pence a day on my own purse. And also for the keeping of the fish there, it hath been chargeable unto me hitherto; whereupon if there be not a trusty fellow to have the keeping of the garden that shall have the oversight thereof there will be much displeasure done, and but little fish left, for I had never so much ado to keep it as I have now. Sir, I put you always to pain, but you may command me as your own. Whereupon I heartily desire you as you will do me pleasure that you would solicit the King's Highness as well for the paling of the Park as for the garden and the keeping of the fish,—for an his Highness should come thither and see it so far in ruin as it is, his Highness would lay it to my charge and think the fault were in me, which were greatly to my rebuke and shame as knoweth our Lord who keep you.

“At Charley Wood, the first day of May

“Your assuredly to my power

“J. RUSSELL.”

It is hoped that the good ranger obtained his money and a good “trusty fellow” for the garden; otherwise, when Henry and his fifth Queen, Catherine Howard, came five years later, he would certainly not have escaped the anger of the passionate King. The royal pair stayed three weeks, and seem to have courted seclusion rather than the usual courtly pleasures. The second Earl had to fly for his life from the burning questions of Queen Mary's reign, but after her death returned to enjoy his own again, both as owner of his ancestral home at Chenies and as ranger of Moor Park, which was subsequently granted to him by the Queen, at the request of Sir William Cecil, on the payment of an annual rent of £120.

The third Earl who ruled at Moor Park was the grandson of the second Earl of Bedford. His sprightly Countess was a favourite of the Court, where she bloomed as “the crowning rose in a garland of beauty.” James I. granted to him the estate absolutely. The Countess constructed the famous gardens celebrated by Sir William Temple, of which no trace remains. She was immensely extravagant, and was forced to sell the place to William, Earl of Pembroke, in 1626. He was succeeded by his brother, Sir Philip, in 1630, who deserted King Charles, and joined the rebels. A year later he sold the property to Robert Cary, Earl of Monmouth. The Duke of Ormond, a faithful supporter of the royal cause, purchased it in 1663, whose eldest son took his title from the estate, and was styled “Lord Butler of Moor Park.” In 1670 it was sold to the unhappy Duke of Monmouth, who, as I have already stated, pulled down the old house, which had so many noble and illustrious owners, and had witnessed so many scenes of splendour and magnificence. The old house is gone, but its glories remain imprinted on many a page of English history. Its lineal descendant lives on, a palace worthy of its distinguished ancestry, owned by a family as illustrious as any of those which have preceded it. The Grosvenors have deserved well of their country, fought its battles, and contributed to its prosperity. May the tenure of the scions of that noble family whose lot it is to dwell in one of the fairest of Hertfordshire manors continue far longer than that of many of their predecessors, whose varied fortunes and vicissitudes I have attempted to trace.

I am indebted to Lady Ebury for the loan of many valuable papers which have been most useful in the preparation of this sketch of the history of Moor Park. Amongst them are some interesting letters by Mr. J. A. Froude and Lord Bulwer Lytton, Mr. Henry Mitchell's paper on “The History of the More,” and Mr. R. Baynes' “Moor Park.” I beg to acknowledge my indebtedness to these writers for much important information.



MAP OF TUXEDO PARK



The Park Gates

COMMUNITY LIFE IN TUXEDO

BY SAMUEL SWIFT

(AMERICAN SUBURBAN COMMUNITIES—V.)

HAVING its origin a score of years ago, in the brain of a far-seeing man endowed with the needful money and courage, there has grown up in Orange County, New York, just across the northern boundary of New Jersey, a community embodying the last word in intelligent and exclusive organization. If Pierre Lorillard had left no other mark in men's minds, when he died in 1901, Tuxedo Park would have sufficed as his monument. Mr. Lorillard lived to see the carrying out, upon a prodigious scale, of a notable idea; he pushed the project to success by sheer energy and enthusiasm, and he rejoiced in the unique results attained.

The Park represents an investment by Mr. Lorillard, apart from the value of the land, of about \$1,500,000, most of which had to be disbursed before any return could be expected. The scheme, on account of this feature, was called visionary by many of Mr. Lorillard's associates. Nevertheless, he set an army of men at work in the autumn of 1885, to transform a wild mountain region, 7000 acres in extent, into a place habitable and convenient; within a decade, dividends representing a

moderate return on the outlay were being paid, while the value of the property had risen enormously, and the Park had gained fame as a place of residence for those possessing proper qualifications.

The story of Tuxedo (the name is said to be of Indian origin) begins with the construction across the tract of the Continental Road, upon which Washington's army marched on its way from Valley Forge to White Plains. Of this road, a fragment still remains in the Tuxedo property, under its old name, the rest having been taken up when the Park was laid out. The original property, once known as the Augusta tract, contained 13,000 acres, and came into the Lorillard family in 1814. It was a region of rocky ridges and stunted timber, of swamps and waste land. For many years it remained unproductive, but after the Erie Railroad was built, bringing it within forty miles of New York City, the tract yielded supplies of wood for railway ties and locomotive fuel. Next, mining operations, for iron and silver, were carried on with some success, but afterward it sank back almost to a primeval forest. In 1885, Pierre Lorillard, who

had obtained control of 7000 acres, most of it on the north side of the Ramapo River, conceived the idea of establishing therein a hunting and fishing club, with game preserve and a house for sportsmen. This plan was being executed, when a much broader one took shape in his mind. Tuxedo, he determined, should become a residence park; its membership should be kept rigidly to a certain social standard; its management should be co-operative and should properly develop the extraordinary but latent beauty of the region.

The spirited way in which Mr. Lorillard

The club was formally opened June 1, 1886, and before that summer passed, several cottages were put up, most of them wooden, and very simple compared to the mansions of later years. Building and improvement work continued all through the following winter, and since then they have scarcely paused. To-day there are more than 100 dwellings in the enclosed park, and of these, more than thirty are occupied throughout the winter, most of the others being open from early spring to late autumn. The club membership, aside from landholders, has about



TOWER HILL

devoted his time and money to the scheme attracted instant notice. Hundreds of men cleared roadways as fast as engineers could lay them out, filled swamps with earth and rock or built dams for deep lakes. Further, they erected a fourteen foot barbed wire fence around 5000 acres of the tract. An entrance, guarded by a lodge and keep, and a large club house, both designed by Bruce Price, and long since familiar to architects, were constructed, the club house being at the foot of Tuxedo Lake, over a mile from the railway station.

reached the limit of 400, and the place has never been more popular than now.

To carry out his plans, Mr. Lorillard created two distinct, though closely related, organizations, and of each he became the president. To the Tuxedo Park Association, in return for all but a nominal amount of the capital stock of \$1,400,000, Mr. and Mrs. Lorillard deeded the entire Tuxedo holdings, which included a thin slice of Rockland County, and a larger portion of Orange County. This corporation then leased a

small plot, together with exclusive control of the lakes and the killing of game, to the Tuxedo Club. The key to the situation lay in a provision that no one could buy land from the Tuxedo Park Association until he had been elected a member of the Tuxedo Club, and this rule has remained in force ever since. If one wishes to become a Park resident, he goes to the managing director at Tuxedo, Mr. George Griswold, and selects a building site, for which he enters into a contract with the Park Association that a deed shall be given to him, upon part payment, at a certain date.

its transfer to another owner, but no one has been foolish enough to buy at second hand unless assured of election to the club. The valuation of land varies greatly, according to the size and location of the plot. In some parts of the Park it is very costly, as many of the most desirable sites, particularly those along the eastern shore of the lake, have already been built upon.

Property once acquired, the new member of this coöperative community quickly realizes that he has become part of a wonderfully ingenious administrative mechanism.



WINTER CLUB HOUSE AND DAM

In this preliminary contract, however, it is stipulated that before such date, the intending buyer "be duly elected and qualified as a member of the Tuxedo Club," or else the agreement shall be void, and all payments made under it shall be refunded. A committee of the club considers the application to membership, and if the newcomer be deemed undesirable as a neighbor or associate, no action is taken.

The club initiation fee is \$200 and annual dues are \$100. The land once sold, the Tuxedo Park Association does not formally forbid

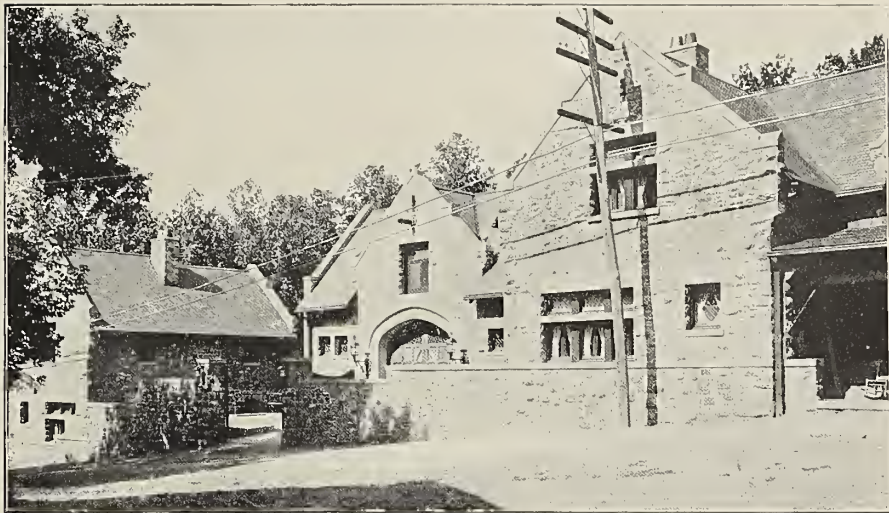
The Tuxedo Park Association collects from him a yearly maintenance tax, which, it is stipulated, shall not exceed one per cent. on "the fair value of the property." For this it agrees to light and keep in order the roads in the Park, and to supply water to house and stables. The Association maintains a police force of its own, a fire brigade and a sewerage system, none of which involves extra charges upon the resident. This tax, with club and other rentals, and sales of land, is the source of the Association's income, and from it is saved the money for dividends on the capital



LAKE DRIVE, NEAR CLUB HOUSE

stock, of which the late Mr. Lorillard's share has passed to his son and two daughters.

In line with the general policy thus indicated, the Tuxedo Park Association has studied in detail how to safeguard not only its own interests but those of the residents. The contract provides that within one year from purchase, a dwelling whose minimum cost is regulated by the size and location of the plot, shall be erected. The deed forbids its use as a place of business, an establishment for the manufacture or sale of liquor or beer, or a boarding house or hotel, under penalty of reversion to the Association. No building may be put up until the plans have been approved by the Association. Fences are prohibited, dividing lines being marked by stone walls or hedges. No use of the dwelling is permitted "which shall be noxious or dangerous to health, or disagreeable to residents within the Park." Stables may be placed only upon separate plots, along certain secluded roads reserved for them, and they



MRS. EMILY COSTER'S STABLE

may be occupied only by coachmen or other male servants.

The water supply comes from Tuxedo Lake, a beautiful mere fed by springs, and lying, as the map shows, northeast and southwest. It is one and three-quarters miles long and has a maximum width of half a mile, with depth of sixty feet and an area of about three hundred acres.

Its surface is 550 feet above sea level, and 130 feet higher than the Tuxedo railway station. The water is pumped into a standpipe 350 feet above the lake, 80 feet high and 50 feet in diameter, containing 750,000 gallons.

The two Worthington pumps have a daily capacity of 2,500,000 gallons. The lake can supply water at either end. This system gives ample force and quantity of water, except to a few houses on Tower Hill, or on the opposite range, for which auxiliary devices are necessary. More than twelve miles of mains have been laid, varying from one to twelve inches in diameter. The water is pure and cold; in the winter, the lake supplies unlimited ice, which is stored and sold by the Association to cottagers.



THE GOLF CLUB HOUSE



THE GOLF LINKS—LEFT END

The sewerage system is one of the best anywhere. Cast iron pipes, fully tested, are used in the neighborhood of lakes or streams, in order to guard these against contamination from possible leaks. Stables are drained with as much care as dwellings. All plumbing outside of buildings is under direct control of the Tuxedo Park Association. No attempt is made to carry off surface water, except to prevent washing of roads. Experiments for disposal of the sewage through filtration beds near the north gate of the Park were being conducted by Col. Waring at the time of his death. The system is now working well, and the filtered residue passes into the Ramapo River.

Particular attention is given to roads within the Park and village of Tuxedo. The Association's managing director, Mr. Griswold, has general charge of them, and he is also a supervisor of highways for the township of which the property is a part. Much of the original work of laying out the thirty odd miles of Park roads was done by James Smith Haring, of New York, and Ernest W. Bowditch, the latter a Boston landscape architect. The entrance way, passing between the lodge and the keep (the latter is now used as

a guard-house when occasionally necessary), is twenty-five feet wide, and is made of three sizes of gneiss, crushed on the premises. The standard width for roads of the next grade of importance is sixteen feet. Drives with hard, even surfaces, now form a network of communication in the Park, and they often command admirable views—some, indeed, such as the road leading to The Lookout, have no other function. These roads are lighted by electricity, furnished by a corporation of which the present Pierre Lorillard is the head, and which makes terms with the Tuxedo Park Association. Light and power are supplied all over the Park at city rates. The plant has enough water power for its daylight needs, steam being added at night.

The police force consists of a captain and fifteen men, of whom only two or three have day duty, the rest patrolling the roads and grounds all night. Strangers, whether walking or driving, may not at any time enter the enclosure without a permit, while employees living outside the inner boundary, as gardeners, carpenters, plumbers and the like must also show permits, which are not valid at night; by a system of numbering, these men are checked off at the gates, as they enter and



THE GOLF LINKS—RIGHT END

leave. These precautions have reduced to the vanishing point the danger of robbery. Most of the cottagers leave their front doors unlocked at night, and their silver on the ground floor. A fire brigade is organized among the Park employees, and a hose cart, drawn by the men, is kept at a convenient location. No engine is needed, the head of water being sufficient without extra pumping. Alarms are given by telephone to the central station of the latter system. The telephone company leases its Park privileges. The Association maintains also a cab and station service, for members and guests, and although fares are low, the enterprise earns a small profit. It is one of the coöperative factors of Tuxedo life. For this service, the late Pierre Lorillard devised what in the Park is called a "jigger," a wagon light enough to be pulled by one horse over heavy grades, yet holding four persons and the driver. It has two seats running lengthwise, at right angles to the driver's seat. Painted a neat yellow, these "jiggers" are characteristic features of the Park. Automobiles, except of the small and quiet sort, are not allowed to approach the club house.

Several organizations besides the Tuxedo

Club derive their privileges from the Tuxedo Park Association. One of them is the Court Tennis and Racquet Club, whose building, fronted by lawn tennis courts and designed by Lloyd Warren, is shown in the illustration. It contains rooms for court tennis, squash, racquet and other games, with Turkish baths, reading and reception rooms, for men and women. The land for this appropriate and distinguished building was given by the Association. A picturesque golf course of eighteen holes, near the north gate, is leased by the Tuxedo Golf Club. As the illustrations show, the links are shadowed by splendid hills. Membership in either of these is limited to the Tuxedo Club list. The Tuxedo Horse Show Association cleared a large swamp of mud twenty feet deep and built a half mile track, on which races are held and within which polo is sometimes played. Athletic carnivals for the villagers also take place there, but the annual horse show is the important event of the season. The track is situated some distance within the gate, and is the centre of a natural amphitheatre. The Association has also given land for three churches, one in the enclosure and two outside, and for a public library and pub-



THE LAKE, FROM MR. POOR'S COTTAGE ON TOWER HILL

lic school in Tuxedo village, which, be it remembered, is owned entirely by the Tuxedo Park Association. In the Park proper is a small private school and kindergarden, for study from nature and out of books.

Near the Tuxedo Club is the Winter House, a brick structure of English style, which is used in cold weather, instead of the larger wooden building. Its air of cosiness will be apparent from the illustration, though the best view is from the front. It stands by the lake, between the Tuxedo Club and the Court Tennis Club. Behind the latter is a modern fish hatchery, for stocking the waters of Tuxedo and the other lakes. The Tuxedo Club conducts this hatchery, and there one may inspect assorted sizes of steelhead salmon, ouananiche or landlocked salmon, and trout of various kinds. More than half the Park is set aside for game preserves, from whose edges deer may often be seen, wandering through stretches of woodland, screened from the roads by fences of many wires.

Nature and the established line of the Erie Railroad left little choice to Mr. Lorillard and his engineers, in the selection of a centre for the life of the new community. Obviously, the foot of the largest lake (which attained its present size only by careful damming) on the side nearer the railway, was the strategic position for the Tuxedo Club house. From this point, the view extends to the other end of the lake, and includes the two ranges of wooded hills that help to give it perspective. Facing the club house is a high ridge, accessible over the neck of land lying between Tuxedo Lake and what is called Pond No. 3, into which latter falls the overflow from the lake. East of the house rises the slope of Tower Hill, now crowned by the stone cottages of Henry W. Poor and the present Pierre Lorillard, at an altitude of some 900 feet above the sea. Clearly, the Tuxedo Club was put where it belonged. Between the broad piazza, whereon, in warm weather, tables are spread, and the lapping waters of the lake, extends a lawn,

shaded by great maple trees. A boat house and float are not far away.

The early settlements were mainly near the club house, and, as the map indicates, it is there that cottages have arisen most thickly. As Tower Hill is high, nearly all the houses along its sides have views of the lake, over the roofs of their neighbors. None of these prospects is superior to that from the terrace of Mr. Poor's mansion (cottage here seems a misnomer). Its beauty and sweep are suggested in the illustration. The southwestern half of Tuxedo Lake, along the East Lake Road, is bordered by large estates, from which the view grows more and more spacious as the strip of land between water and hillside becomes narrower and higher. About two-thirds of the distance toward the small end of the lake, in a hollow, is the pumping station. The northwest shore, skirted closely by the West Lake Drive, is as yet little more than a virgin forest, except near the club house end, where the high ridge is dotted with a score or more residences.

From the T. Suffern Tailer place, on Summit Road, northwest of Pond No. 3, now occu-



THE TENNIS COURTS AND COURT TENNIS CLUB HOUSE

pied by J. Henry Smith, the view in each of three directions attracts the eye. Looking northeast, Pond No. 3 and Wee Wah are in the foreground. At the extreme right, the Laurel and Continental roads separate, the former gradually ascending the hillside, below what appears on the map as The Lookout, whence the Ramapo Valley, outside the Park, may be traced for miles. Turning to the southeast, the observer looks across Pond No. 3 to Tower Hill, capped by the Lorillard house, with that of H. W. Poor just below and to the right. This illustration shows clearly the placing of the houses on the several benches of the hillside, giving to nearly all a view of the lake. Looking a little west of south, from

Mr. Smith's place, one sees the club house, near the shore of the wide end of Tuxedo Lake, with the boat house about the centre of the picture.

In laying out and improving the Park, Mr. Lorillard and his aides sought rather to take advantage of the natural beauty of the landscape than to turn this wild region into a cultivated garden. They have left even the underbrush and thickets, in the sparsely peopled portions, and they have truly pre-



THE VILLAGE LIBRARY, NEAR RAILWAY STATION



POND NUMBER THREE AND WEE WAH LAKE

served and enhanced the character of the country. The rugged topography of the place forbade attempts at any formal arrangement. No main axes, save that of the chain of lakes, are to be found, and no effort was made to supply them. The vistas are purely natural—such as one sees between arching boughs, terminating abruptly at a curve in the road, or by the interposition of a wooded hillside. The single exception is furnished by the principal gate, just north of the village, on the road leading from the Orange turnpike. Here Bruce Price constructed a stone lodge and keep which, viewed from the road or train, offer an admirable entrance, suggesting faithfully the character of the Park, as the prelude to an opera hints at what is to come. Once within, the drives conform to the natural grades. The Circuit, Mountain Lake Road, Valley Road and Ringwood Avenue form a fairly direct passageway through the southeastern half of the enclosed Park, the western portion of this being a game preserve. The lakes are skirted by a continuous drive, which, on the east side, is the main artery of travel between club house and cottages. Stables are concentrated in several localities—along the

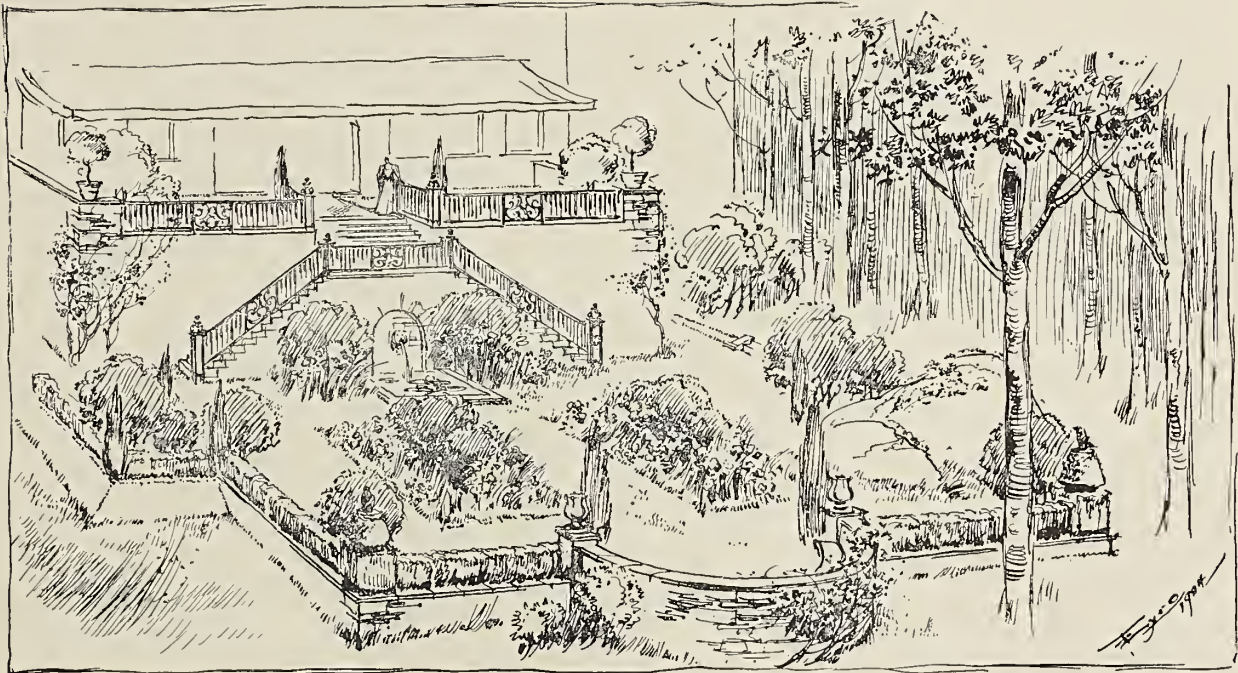
West Lake Road north of Pond No. 3, and under the sloping sides of Tower Hill, below Mr. Poor's place.

The character of the houses in Tuxedo Park is less homogeneous than might have been expected. The newer ones are most of them of stone; some differ little from isolated city dwellings, while others are solid without being pretentious. As they were not designed to withstand the extreme cold of the mountains, it is natural that the light wooden cottages of the late eighties have been superseded. When Tuxedo was started, it was not generally realized that it would become not only a summer home but also a winter resort. The thirty or more families that spend the winter in the Park enjoy, with the club house guests, the best aspects of country life in a bracing climate, with skating and tobogganing on the lake, and sleighing that rarely fails them. Summer life at Tuxedo is kept as near to simplicity as is consistent with people and place. Dinner parties form a favorite mode of entertaining one's friends, and the club house is a natural rallying point. The community rarely needs to go outside its own boundaries for its social pleasures.

To leave Tuxedo Park without a glimpse of the village itself would be to miss one of the most interesting features of this unique establishment. The Tuxedo Park Association owns all the land and buildings and leases them, on short terms, to those persons necessary to carry on the Park's business and maintenance. The dwellings are repetitions of several designs, and every one has ground around it. Here are two hundred families of artisans and shopkeepers, forming a subordinate community whose members must be counted among the fortunate ones of their several callings. If any tenant prove objectionable, his lease is not renewed, and his only recourse is to take his departure. Competition, under the artificial conditions at Tuxedo, is deemed undesirable among the shops, and therefore only one of each kind is allowed. No manufacturing is done there, and no unnecessary persons may obtain a foothold. The one saloon is restricted to selling wines and malt beverages, no spirits being tolerated.

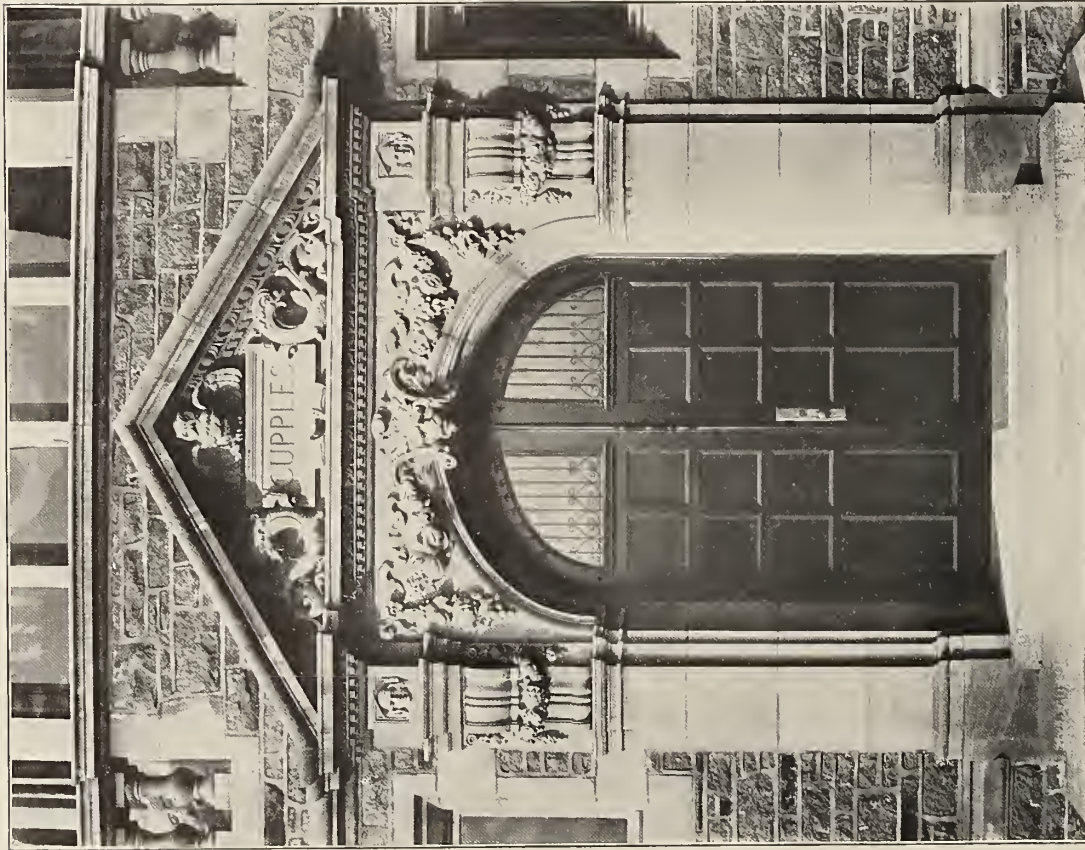
To insure ample and reliable supplies, certain cottagers of Tuxedo Park have established a coöperative meat and grocery company, which does a gross business of over \$230,000. Residents may buy elsewhere if they prefer. Across the railway tracks and the Ramapo River is another small settlement, for foreigners that work in the Park.

The free library, which was lately completed, was built with money subscribed by cottagers, who also have given many books and magazines. The library was designed by Bruce Price, and constructed mainly of stone found in the neighborhood. Its equipment includes not only books on technical and educational subjects, and fiction, but even boasts games and a set of shower baths, which have been much appreciated by the villagers. In the town, opposite the railway station, is the administrative centre of this entire enterprise, the office of the Tuxedo Park Association. From it is managed every detail of this highly organized community.

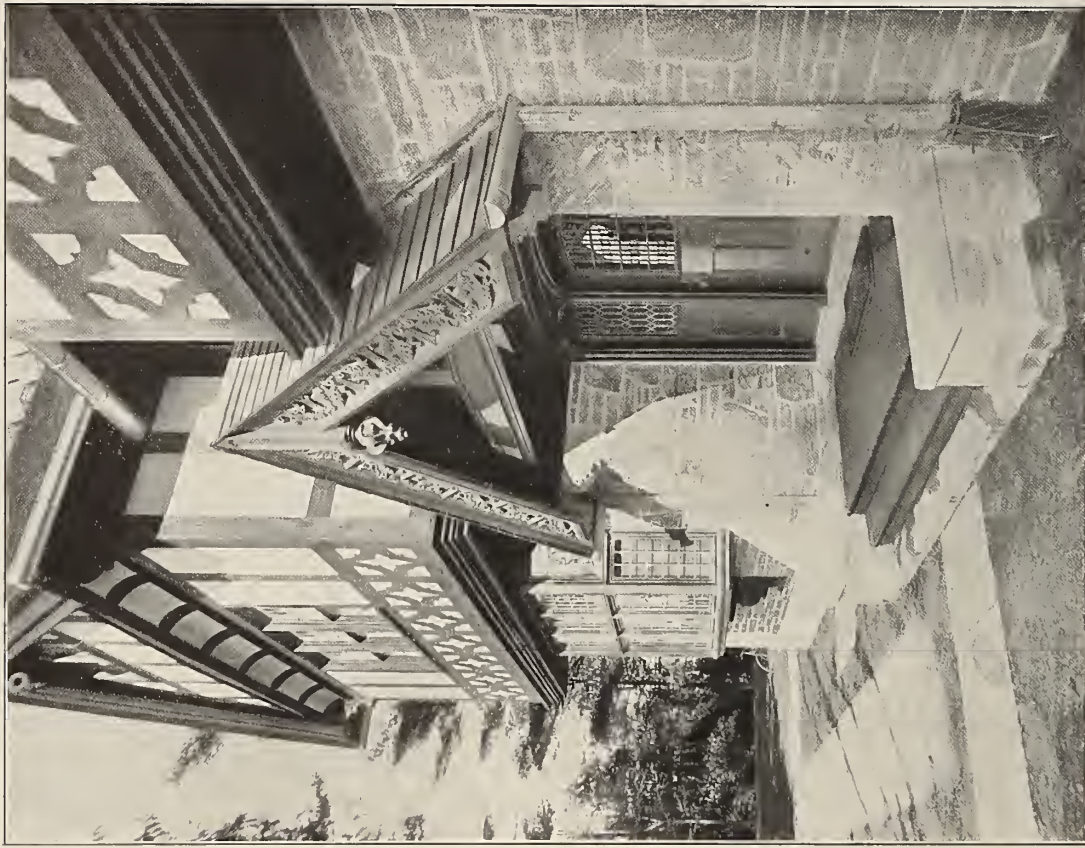


SKETCH FOR A TUXEDO GARDEN

WILSON EYRE, Architect



A DOORWAY—WASHINGTON UNIVERSITY



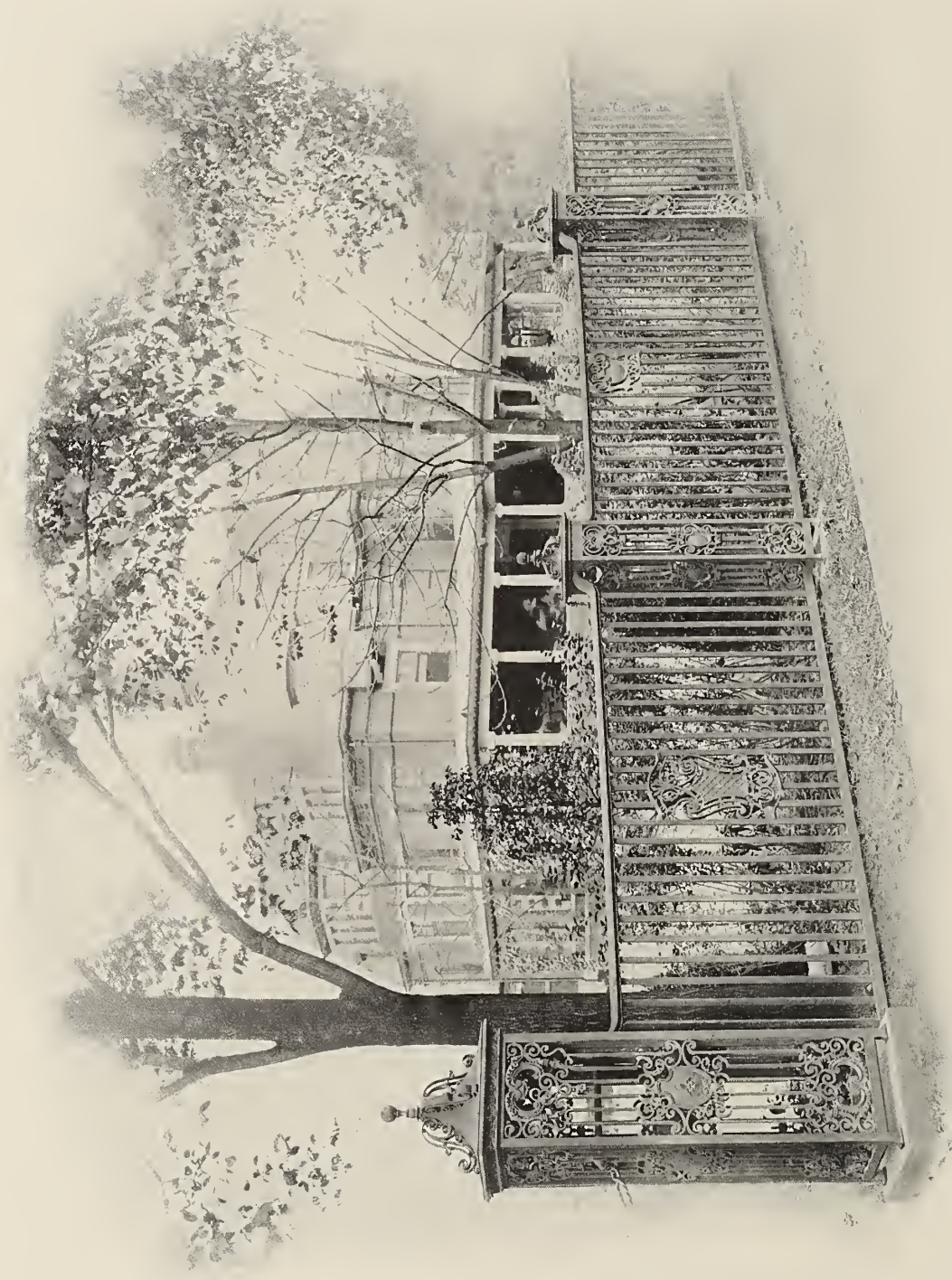
ENTRANCE TO PROFESSOR FINE'S HOUSE, PRINCETON

COPE & STEWARDSON, Architects

UNION
NEW YORK



PROFESSOR FINE'S HOUSE—PRINCETON
COPE & STEWARDSON, Architects



WROUGHT IRON FENCE, RESIDENCE OF COL. J. M. GUFFEY, PITTSBURGH

GEO. F. PEARSON, Architect

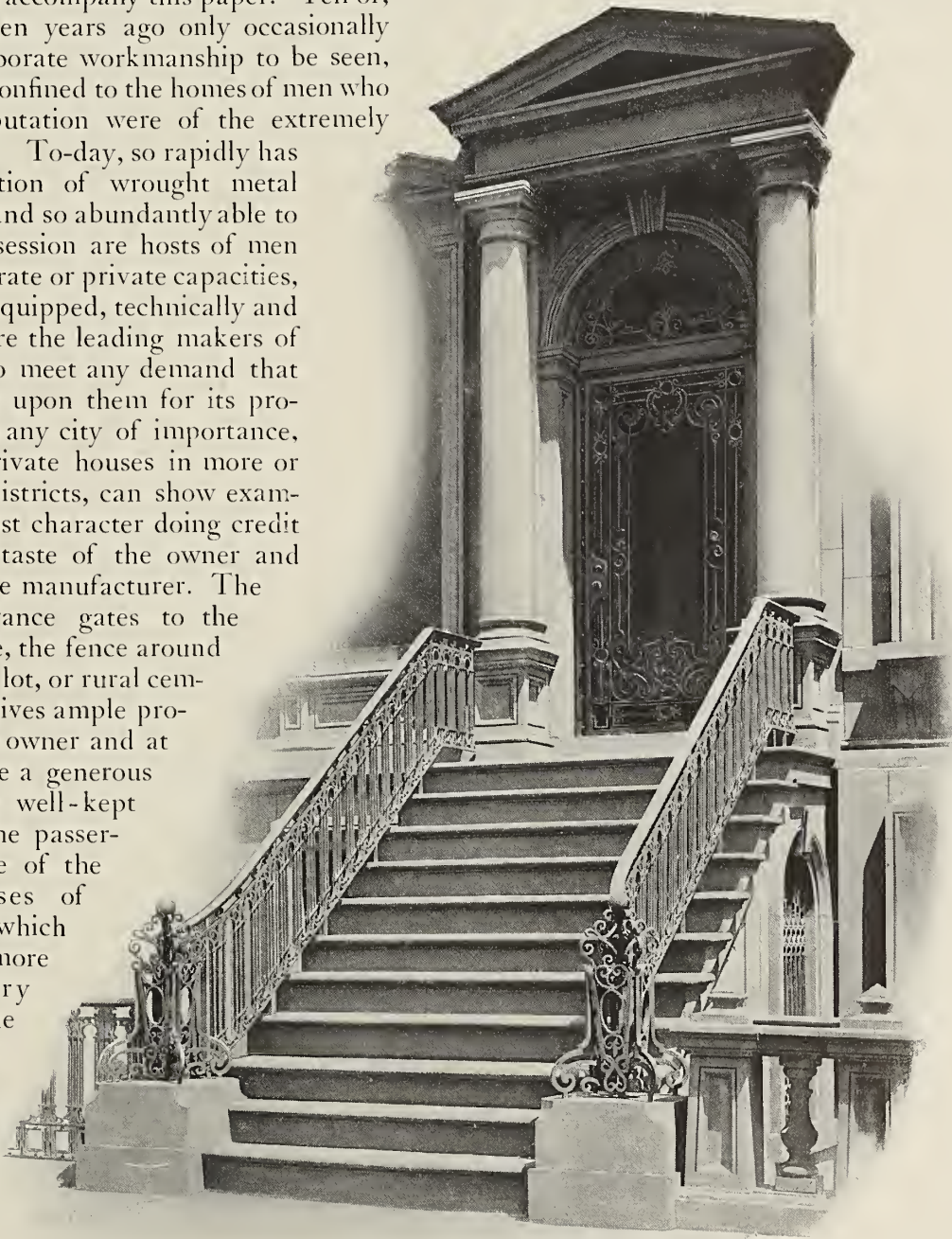
THE W. S. TYLER COMPANY, Cleveland, Ohio

WROUGHT METAL WORK IN AMERICA—II

BY J. M. HASKELL

THE rapid increase in the decorative use of wrought metal work in America is strikingly illustrated by the admirable examples which accompany this paper. Ten or, at most, fifteen years ago only occasionally was such elaborate workmanship to be seen, and this was confined to the homes of men who in public reputation were of the extremely wealthy class. To-day, so rapidly has the appreciation of wrought metal work spread and so abundantly able to enjoy its possession are hosts of men in their corporate or private capacities, and so fully equipped, technically and artistically, are the leading makers of the country to meet any demand that may be made upon them for its production, that any city of importance, and many private houses in more or less remote districts, can show examples of the best character doing credit alike to the taste of the owner and the skill of the manufacturer. The massive entrance gates to the country estate, the fence around the suburban lot, or rural cemetery, which gives ample protection to the owner and at the same time a generous view of the well-kept grounds to the passer-by, form one of the striking uses of wrought iron which is becoming more popular every day. Even the old English fashion of enclosing large country estates with an open wrought

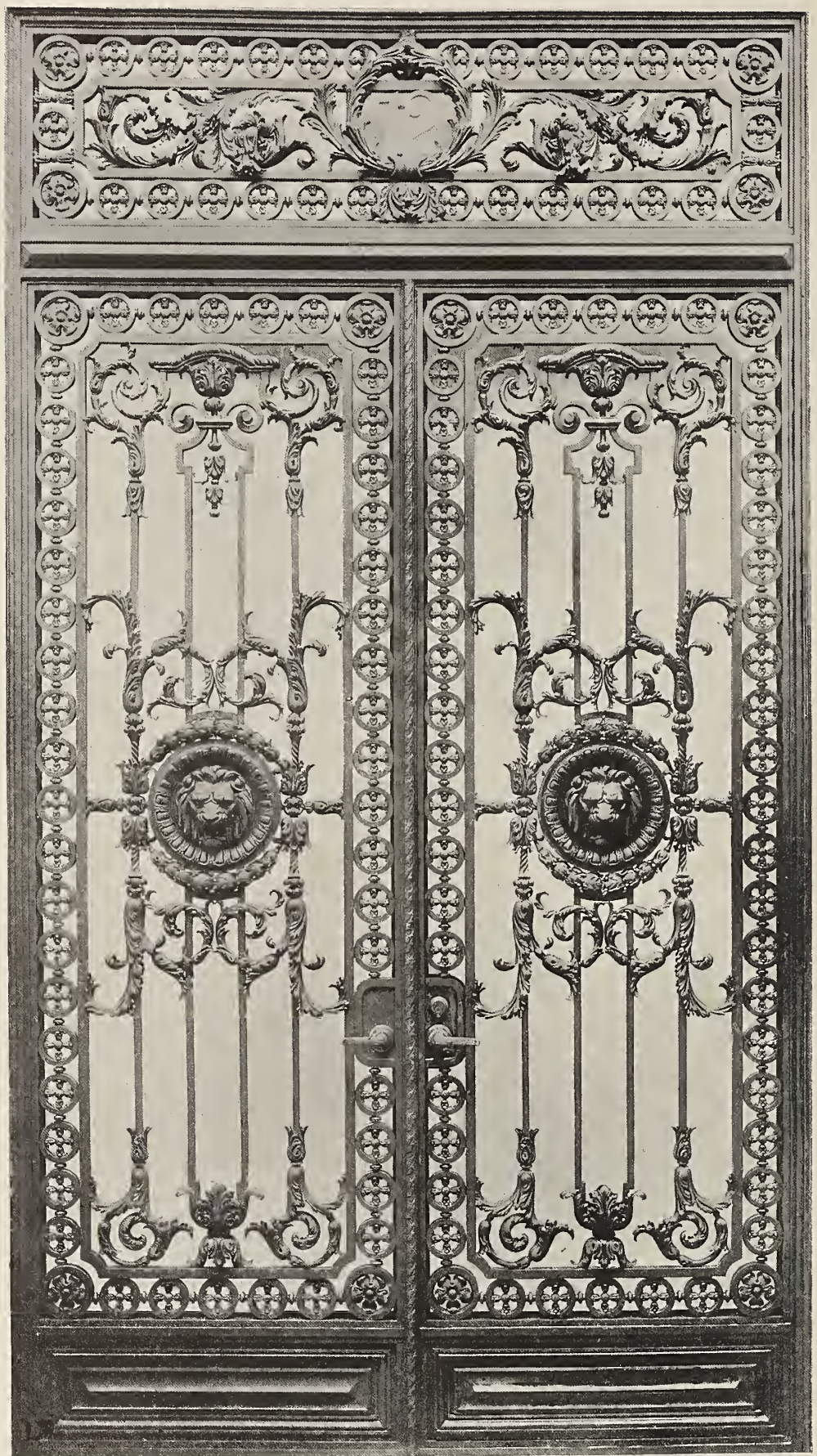
iron fence—such as is shown in the illustration on page 317 of the June issue of *HOUSE AND GARDEN*—is finding judicious imitators in



WROUGHT IRON HAND-RAILS AND DOOR GRILLE
RESIDENCE OF HENRY B. ANDERSON, ESQ., NEW YORK

COPELAND & DOLE, Architects

THE W. S. TYLER COMPANY, Cleveland, Ohio



WROUGHT IRON ENTRANCE DOORS

RESIDENCE OF WM. N. CROMWELL, ESQ., NEW YORK

CARRÈRE & HASTINGS, Architects

WM. H. JACKSON COMPANY, New York



WROUGHT IRON ENTRANCE DOORS

RESIDENCE OF MRS. ALFRED CORNING CLARK, NEW YORK

ERNEST FLAGG, Architect

WM. H. JACKSON COMPANY, New York

this country. Used as a railing for the high-stoop New York house, wrought metal is very effective, while multitudinous examples exist of the door grille. The several forms of grille modified to suit the exigencies of American banking practice, and the growing use of

the wholly sensible marquise show that decorative wrought metal as an adjunct to fine architecture in America has come to stay.

It is not a fashion, but an acquirement on our part of a taste and a recognition of a need coeval with history and even antedating



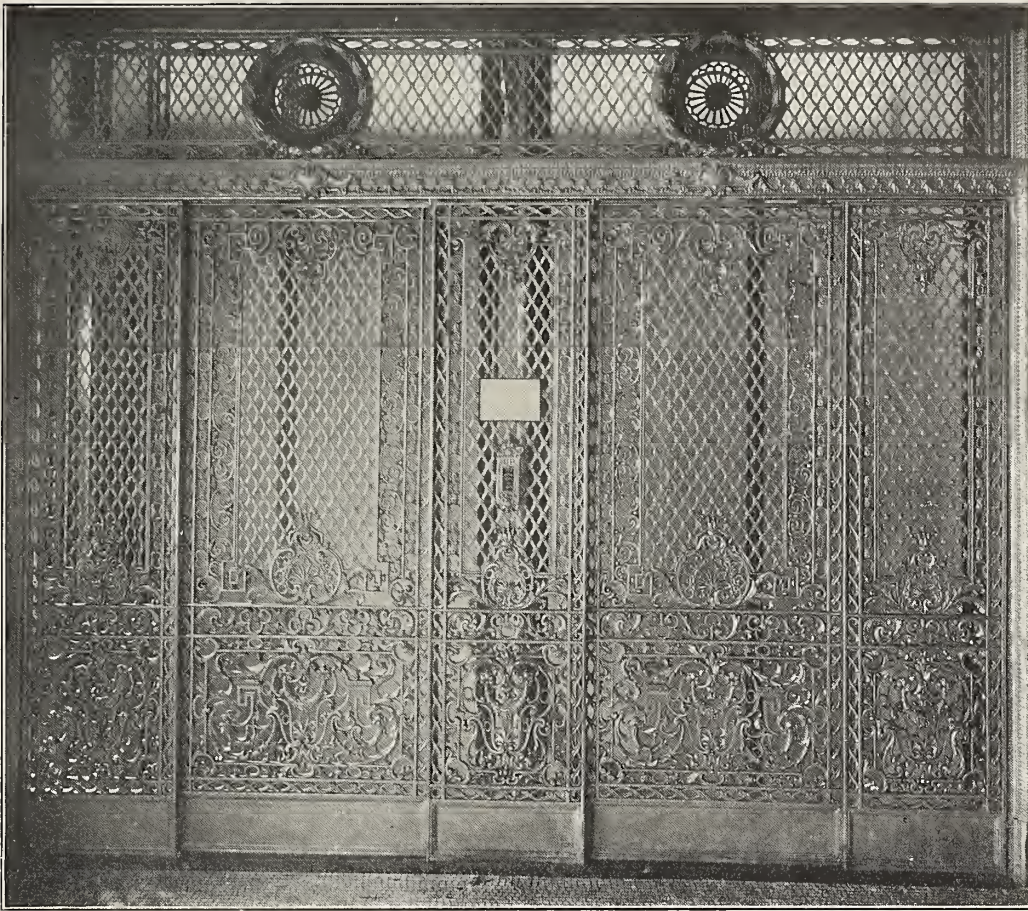
BRONZE ENTRANCE DOORS, RESIDENCE OF R. D. EVANS, ESQ., BOSTON

PEABODY & STEARNS, Architects

THE W. S. TYLER COMPANY, Cleveland, Ohio

it. For certain purposes wrought metal can have no substitute, and it is an appreciation of this fact that is leading to its widely extended use. To meet this demand the Amer-

ican manufacturer is making the only response he ever makes in such a case. He is equal to the occasion; fully equal to it, and it may truthfully be said of him to-day, that



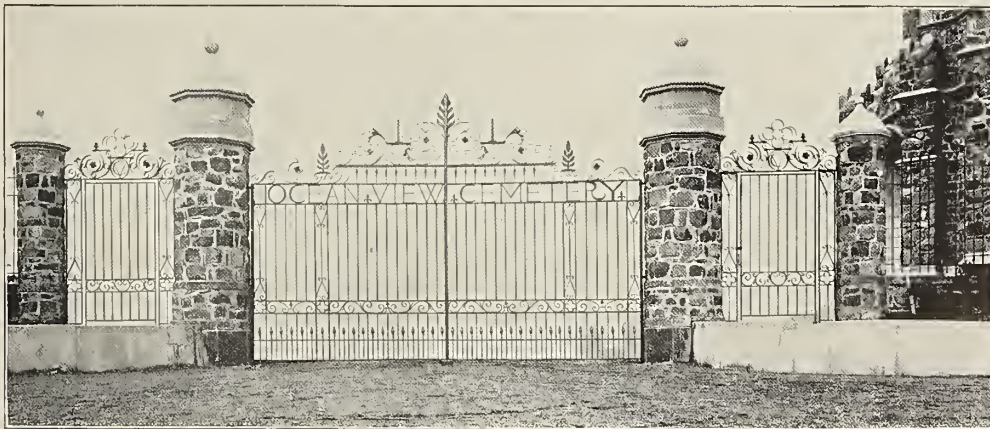
IRON ELEVATOR ENCLOSURE, ASTORIA HOTEL, NEW YORK

H. J. HARDENBERGH, Architect

RICHEY, BROWNE & DONALD, New York

the success or failure of his work lies in the hand of the designer, so technically skilful is the maker in his smith-craft. It only remains then for careful and independent study of the fundamental principles of the

craft, by the artists, from whose pencils the design takes its final shape, to produce an independent American school of decorative wrought metal work which shall have its lines worthy of the skilful craft which fashions them.



ENTRANCE GATES, OCEAN VIEW CEMETERY, WHITLOCK, NEW YORK

DANIEL W. LANGTON, Architect

F. E. CARPENTER COMPANY, New York

TWO CLEVELAND MEMORIALS

WESTERN RESERVE UNIVERSITY

THE entrance gateway to the College for Women, Western Reserve University, on Euclid Avenue, Cleveland, was erected as a memorial to Mary Chisholm Painter, by her parents. When the design is completed it will connect with a cloister leading to the college buildings through the quadrangle. It forms a sheltered entrance for incoming and outgoing students.

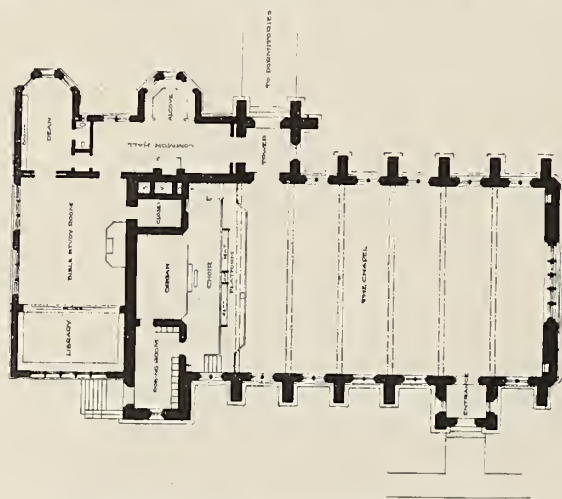
The Florence Harkness Memorial takes the form of the College Chapel and its adjuncts. The nave is 45 feet by 84 feet, the choir 44 feet by 10 feet, and the platform 6 feet by 35 feet. The tower is 16½ feet square, and "The Hall" 14 feet by 31 feet. The Dean's Study is 12½ feet by 21½ feet. The Bible Class Room is 25 feet by 30 feet, and the Library 14 feet by 25 feet.

This adds a much-needed adjunct to the college facilities, and is a most commendable form of memorial in that the memory of the loved one is embalmed in the gratitude of succeeding generations of the living.

The material for the exterior is Ohio sandstone, rock face, with cut stone trimmings, while the tower is



THE MARY CHISHOLM PAINTER MEMORIAL



PLAN OF THE MEMORIAL CHAPEL

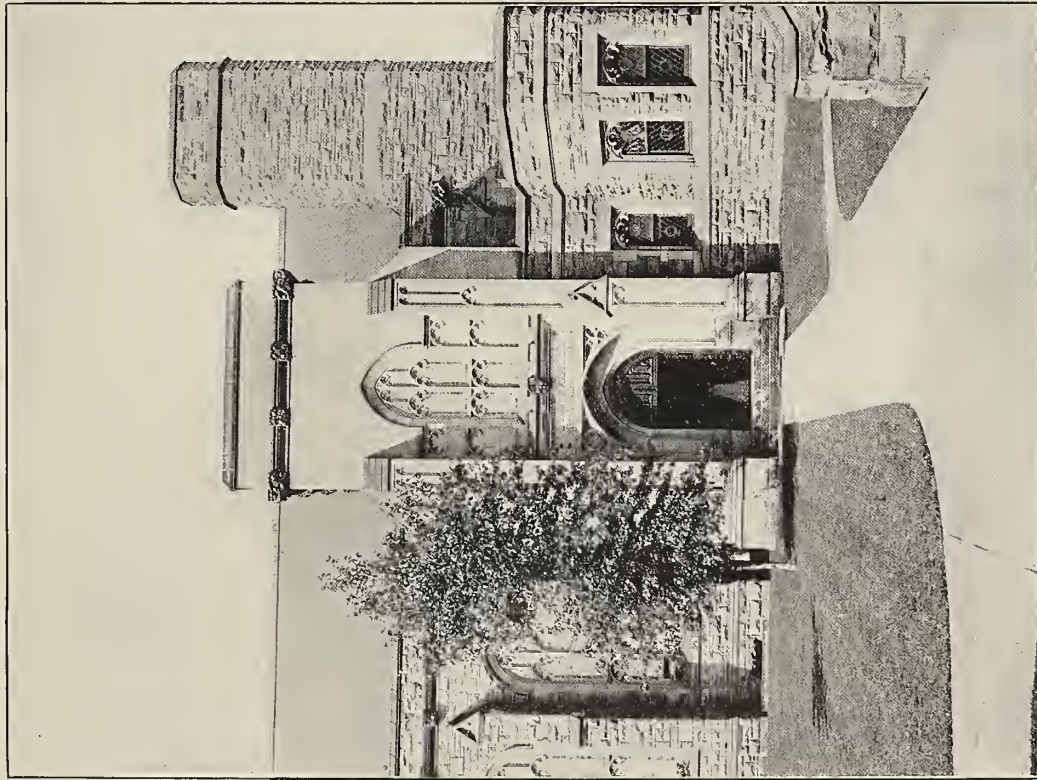
all of cut stone with perpendicular panellings. The roofs are copper and black slate. The memorial tablet at the tower entrance is of bronze and bears the following inscription:

This Building and Its Endowment are given in loving memory of Florence Harkness Severance and for the Glory of the Master whom she served.

1863-1895.

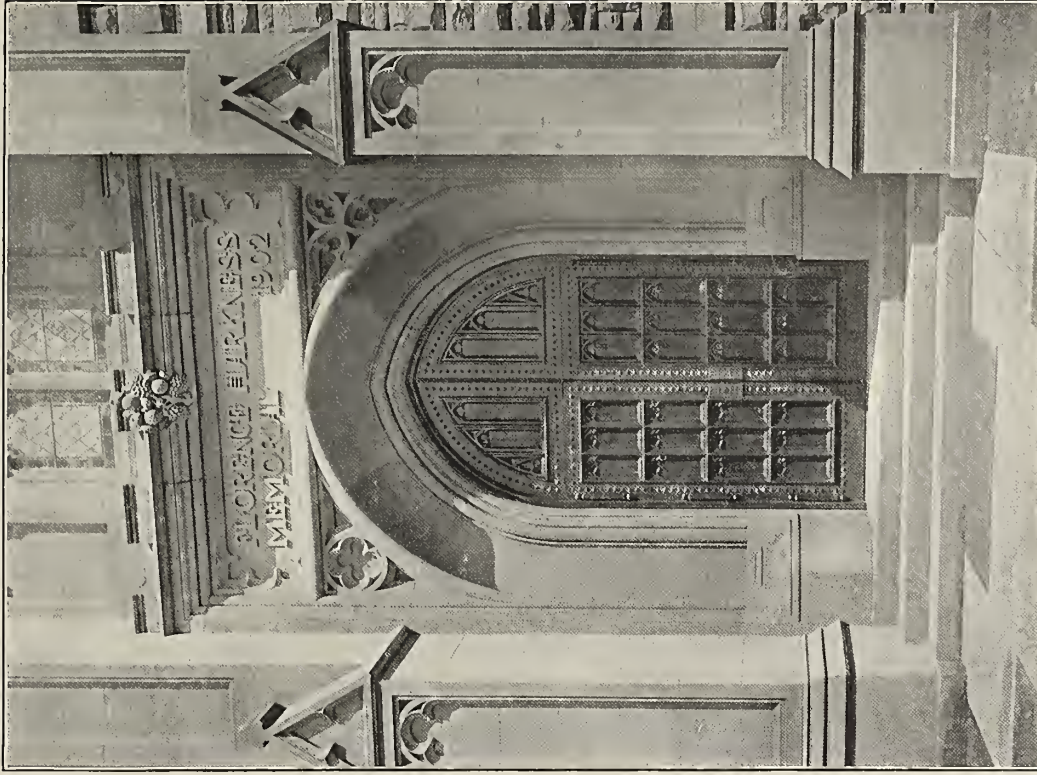
Thou shalt be a crown of beauty in the hand of the Lord and a royal diadem in the hand of thy God.

Mr. C. F. Schweinfurth, the well-known architect, of Cleveland, designed both memorials.



THE TOWER ENTRANCE

THE FLORENCE HARKNESS MEMORIAL



DETAIL OF THE TOWER DOORWAY



THE CHAPEL CHOIR



THE CHAPEL EXTERIOR

THE FLORENCE HARKNESS MEMORIAL

THE PITTSBURGH ARCHITECTURAL CLUB EXHIBITION, 1905

By JOHN T. COMES

THE biyearly Architectural Exhibition recently held by the Pittsburgh Architectural Club, at the Carnegie Art Galleries, is becoming more and more a recognized factor in developing the artistic taste of the people of Pittsburgh, especially in matters of building. There is every reason why this should be so, because there is no art so broad, universal, comprehensive, and which comes so close to man, as that of architecture; nor is there any one which receives so scant a popular support and encouragement.

If the average American citizen really understood the connection between good and noble architecture, and a noble and cultured character, and equally the connection between the crude and tawdry design and an uncultivated character, the "howling aberrations" of buildings that now desecrate our cities and suburbs would not be so numerous as they now are.

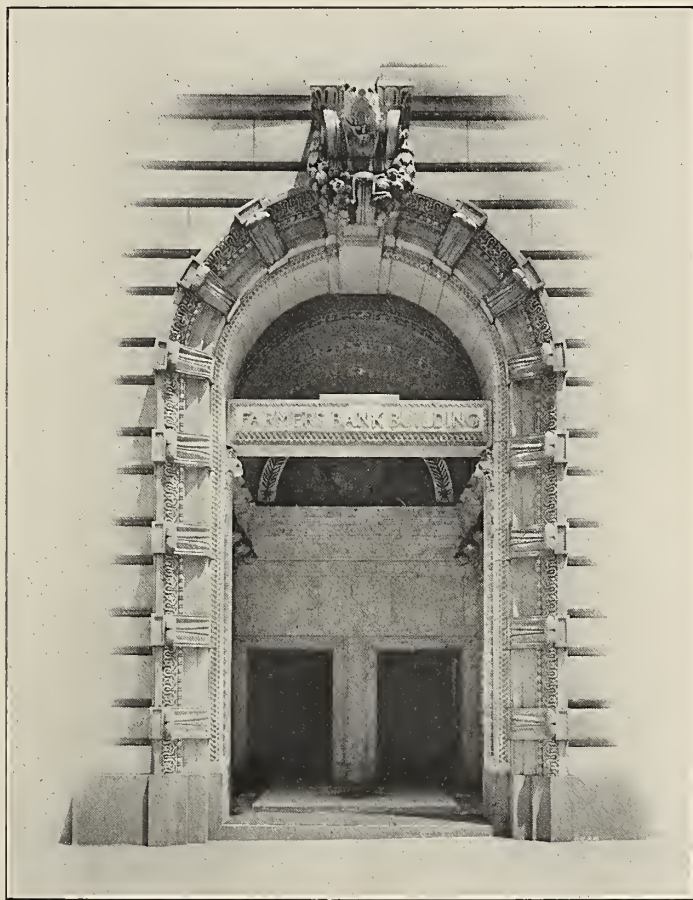
As a rule we do not take the building of a home, public building, church, or even a commercial building, seriously enough. We are satisfied too frequently to give way to the

purely utilitarian side of the problem and utterly lose sight of the artistic factor which is of equal importance, and contrary to the general opinion does not necessarily imply the sacrifice of things practical. A building cannot be called successful if it is purely utilitarian, or if it is purely artistic; it must satisfy thoroughly the demands of each. One requirement ought to play into the hands of the other one, and the practical and the artistic should be so united as to make a complete, organic and beautiful whole.

This is one of the main reasons for holding an architectural exhibition. It convinces the skeptic that utility and beauty are not nec-

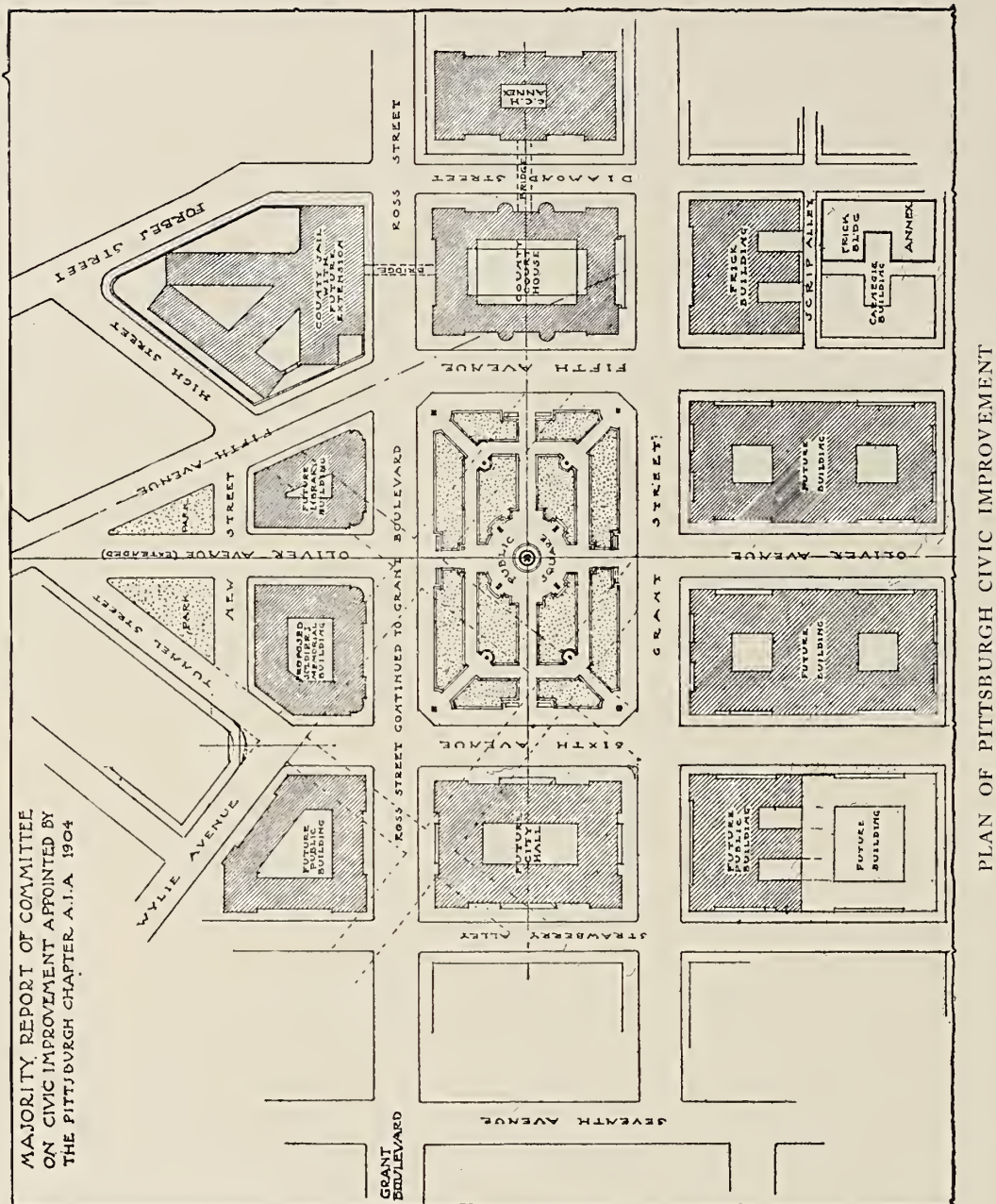
essarily contradistinct terms; it polishes the taste of the already initiated; it stimulates the architectural draughtsman to higher ideals and it broadens the taste of the practising architect.

As previously announced by the Architectural Club, special attention was given to displaying plans for the architectural improvement of the important centres of different cities. One of the strongest drawings representing this movement of municipal art is a beautiful water-color



ENTRANCE FARMERS BANK BUILDING

ALDEN & HARLOW, Architects



drawing, of a bird's-eye view of plan No. 2, drawn up by the special committee appointed by Mayor Wells for the Municipal Group and Public Park Way of St. Louis, Mo. In this connection it might be said that St. Louis, Cleveland and Harrisburg—we wish we could say Pittsburgh—are following the plans laid down by special committees appointed to study the beautifying of their respective cities.

Next in interest in the exhibition were some of the prize designs of the Carnegie Technical Schools competition, which resulted in the plans of Palmer & Hornbostel being selected,

which had the place of honor. It is clearly evident that these plans were selected for the admirable lay-out of the buildings, their co-relation and connection. Mention must be made of a very clever drawing by Bertram G. Goodhue, of the firm of Cram, Goodhue & Ferguson. As a pen drawing of a very interesting study in modern Gothic, this bird's-eye view of their design for the Technical Schools is unsurpassed.

Another interesting project for Pittsburgh, now in course of construction, is the extension to the Carnegie Institute, which was repre-



RESIDENCE OF WALTER MELLOR, ESQ., EDGEWOOD, PA.

BEEZER BROTHERS, Architects

sented by a very large India ink wash elevation from Forbes Street. The treatment of the end pavilions are very interesting in their relief of light and shade, but the long expanse between them of an almost unbroken wall, unmarked by an imposing entrance, where one naturally expects it (on the main axis line of the building), is anything but interesting, especially when one considers the large Architectural hall immediately back of this front and which rises to a considerable

height above the main roof. It is to be noted, however, that an addition, no matter how large, to a building already built, is a task that is often uninteresting, not to say ungrateful, insomuch that the designer is bound largely by the existing building.

George B. Post's design for the administration building of the Carnegie Technical Schools, is an admirable and strong piece of modern Gothic design. Another building in this style is the Gymnasium of the Uni-



HOUSE FOR A. I. SMITH, ESQ., NORFOLK, CONN.

PALMER & HORNOSTEL, Architects



STAINED GLASS WINDOW
WILLETT STAINED GLASS COMPANY

versity of Pennsylvania, by Frank Miles Day, of Philadelphia, presented by two photographs.

In the field of churches, Cram, Goodhue and Ferguson, of Boston contribute, as usual, the most interesting drawings, both in point of design as well as rendering. Their chapel for the University of the South, Sewanee, Tenn.,

is a free and individual interpretation of modern Gothic, of which Mr. Cram is such an able and enthusiastic exponent.

The drawings for the new St. Paul's Chapel of Columbia University, N. Y., by Howell & Stokes, is altogether a very interesting solution of the problem of designing a church without columns, but then the style of the church lends itself admirably to a domical building. This chapel ought to be a very noteworthy addition to the present college group and also to American Ecclesiastical Architecture.

The church at Fairhaven, Mass., by Chas. Brigham, is one particular case where the architect has had almost unlimited funds at his disposal, and the result, while above the ordinary, is very far from being highly commendable. The corner tower is too high for its width, the fenestration is quite poor, and the texture of the stone wall is somewhat hard and mechanical. The interior is far more successful than the exterior.

Montfort Hill Smith, of Boston, exhibited his design for a village

church entered in the competition instituted by the "Brickbuilder." For originality and freedom of treatment, this Gothic design is unique.

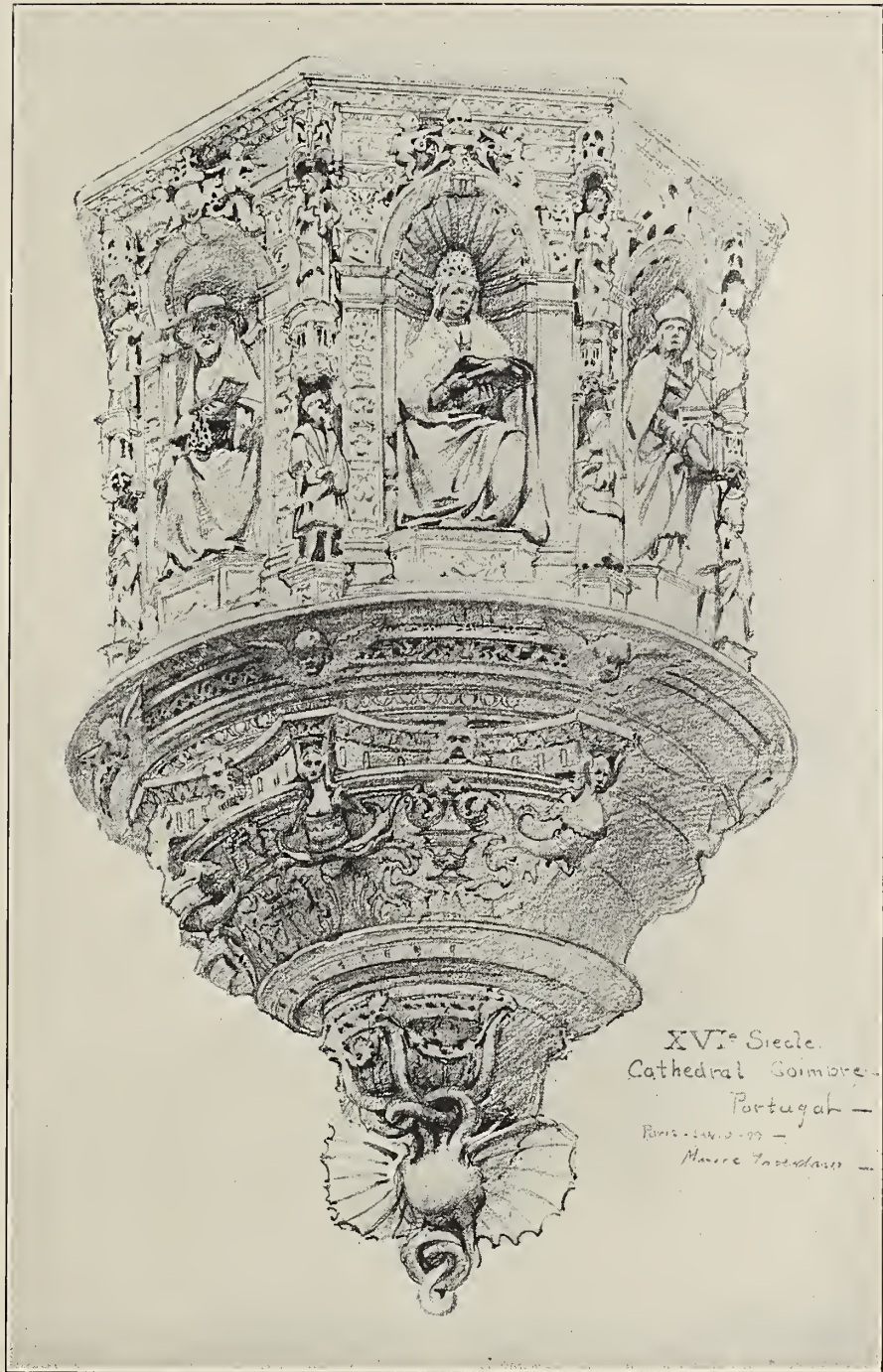
Reed & Stem's perspective sketch for a railroad terminal and office building is an unusually well-proportioned and admirably-balanced design for such a high building, and

harmonizes with the modern French Renaissance, which has found an abiding place in New York; thanks to the propaganda made by the American students and architects, who received their education in Paris and at the Ecole de Beaux Arts.

Perhaps the best example of the French Renaissance and the French method of training was shown in the first prize design of the Roche traveling scholarship competition, by William D. Crowell. His design is unusually graceful in the proportions of its parts, without detracting from the solidity or dignity of the edifice. The French method stands here approved by the logical solution of the problem and the expression of the plan in the elevation.

The Pittsburgh Architectural Club has been very fortunate in having in the editor of its catalogue, Edward B. Lee, who was the winner of a traveling scholarship some years ago. His Envoi sketches and drawings formed one of the most interesting features of the exhibition.

Birch Burdette Long exhibited, through the Century Company, a most remarkable set of illustrations of London buildings and London scenes, any of which would do credit to such illustrators as Jules Guéron, Castaigne, and others. Mr. Long seems to be at home in any medium of rendering, and while doing justice to the architecture he portrays, he never loses sight of the purely artistic—

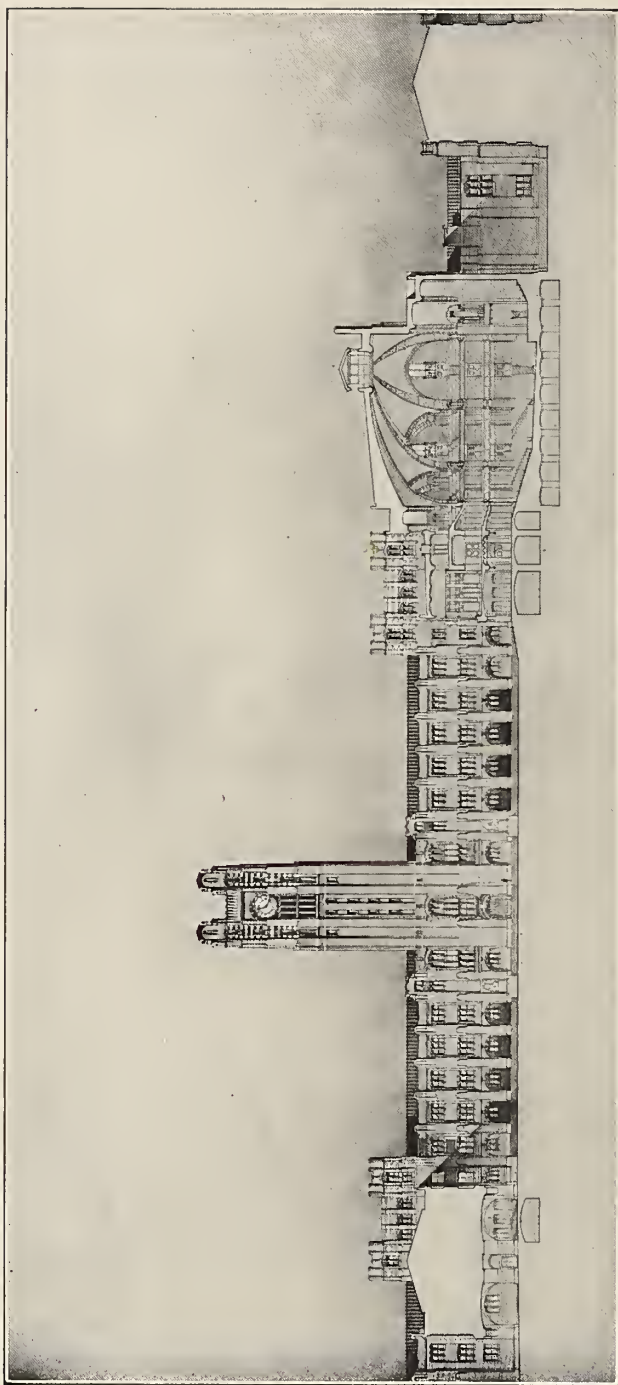


PENCIL SKETCH OF PULPIT—CATHEDRAL COIMBRE

E. N. JENNEY

that is, the illustrator's own point of view.

Mr. Van Holst also had a number of very sparkling and clever Italian sketches which justify a closer inspection than other foreign sketches exhibited by other draughtsmen. Charles Schneider, of Cleveland, exhibited a number of interesting foreign sketches, those of Mont St. Michel being perhaps the most



ADMINISTRATION BUILDING, CARNEGIE TECHNICAL SCHOOLS COMPETITION—THIRD PRIZE DESIGN
GRAM, GOODHUE & FERGUSON, Architects

characteristic of his free method of sketching.

Mr. Laboureur, of Pittsburgh, exhibited a number of charming drawings in various mediums, all of which have an action and movement which architects so seldom secure.

Local engineers were interested in the bridge drawings submitted by Architects Palmer & Hornbostel. Those engineers who have designed most of the bridges around Pittsburgh, have jealously kept their bridges

free from the influence of an architectural thought, as though the element of design should not enter the construction of a bridge. Henry Hornbostel, the versatile architect, has shown that a bridge designed from an architect's point of view is the most satisfactory from every point of view.

One class of exhibits which interested many of the visitors, was that of modern dwellings. Those contributed by the "Ladies' Home Journal" take a high rank. Will Bradley's houses for \$1,000 and \$1,500 show a keen appreciation of color and simple outline which is very satisfying in the house, but does not seem altogether comfortable in its furniture which is often stiff and formal. Mr. Bradley's weakness seems to be vertical high-backed chairs.

Interesting photographs of local houses were those of B. F. Jones, by Rutan & Russell; W. B. Schiller, by McClure & Spahr; A. J. Wurts, by T. E. Billquist; Walter Mellor, by Beezer Bros.; David Rooney, by Allison & Allison, and a frame containing photographs of houses in Pittsburgh and Sewickley, by Alden & Harlow. The latter architects also exhibited a water-color of Mr. F. T. F. Lovejoy's house which is a consistent and intelligent piece of modern English Renaissance.

The Chicago Architectural Club was represented by several elevations of a city house on a boulevard, apparently submitted in competition. These designs smack strongly of Frank Lloyd Wright and Louis H. Sullivan, or what has become known as the "Chicago School" of rational design. Mr. N. Max Dunning, the newly-elected president of the Architectural League of America, had three pen and ink drawings of Italian garden scenes, the rendering of which is a notable improvement on the author's previous work.

One of the most interesting office buildings in the city of Pittsburgh was illustrated by a photograph, which, however, did not do justice to the color scheme of the building. The Bessemer building by Grosvenor Atterbury, of New York, is the first commercial building in the city which really expresses the character and spirit of the iron city. The



ST. JEROME'S PAROCHIAL CHURCH, CHARLEROI, PA.

J. T. COMES, Architect

fact that the owner, Mr. Phipps, has been engaged in the steel business, together with the name of the building and the character of the iron industries so beautifully expressed in the details, makes this one of the most interesting and expressive buildings in Pittsburgh, if not in America.

Pittsburgh has among its architects one who is devoted to the propagation of the art nouveau, or the Secessionist style as it is known in Vienna. Titus de Bobula has outgrown the traditions and styles of former periods and is industriously endeavoring to develop a new style which he thinks is more American and more reasonable than the copying of historic styles.

The decorative side of architecture was amply shown by drawings and photographs of stained glass windows, mural paintings, etc. Those of Mr. D'Ascenzo, with its rich warm colors, showed to good advantage.

Leake & Greene Co., of Pittsburgh, displayed some admirable designs in leaded glass. Some of them showed a decided genius for clear and plain surfaces enriched by some well designed decorative motives. William Willett exhibited a transept window design for St. Paul's Cathedral of Pittsburgh, which was very accurately drawn. His drawing of a window of Amien's Cathedral is a clever drawing of mediæval work.

There are many other drawings of importance which ought to be mentioned in this review, such as the work of Allison & Allison, of Pittsburgh; C. M. Bartberger, T. E. Billquist, Heacock & Hokanson, Richard Kiehnel, Marsh & Peter, F. G. Scheibler, Jr., and also Vrydaugh & Wolfe, who exhibited some very interesting and quiet residences.

The exhibition on the whole, was the best, and received more popular recognition than any held previously in Pittsburgh.

COMPETITIVE DESIGN FOR THE MARYLAND INSTITUTE ART SCHOOLS

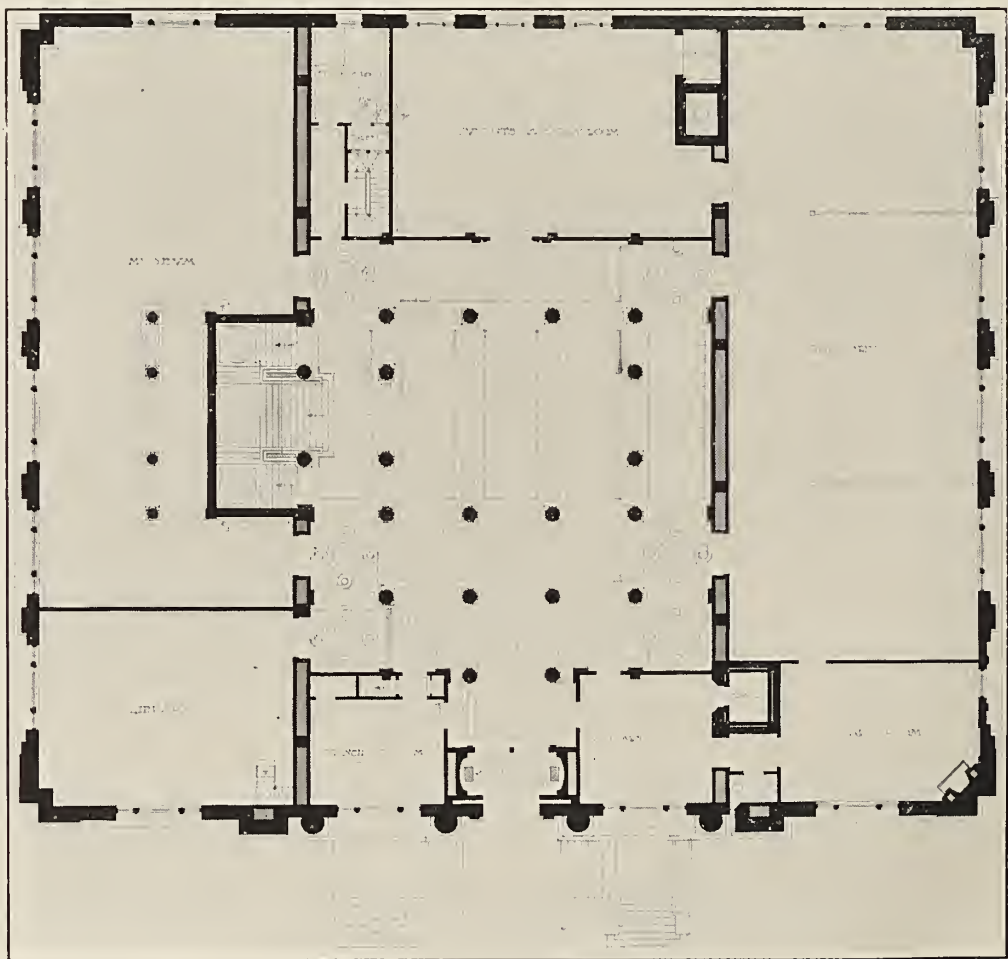
Ellicott & Emmart, Architects

THIS design was submitted by the authors in a recent competition, and is intended to provide ample accommodations for the several Schools of Art connected with the Maryland Institute in Baltimore, including the museum, library and art galleries common to all of the schools.

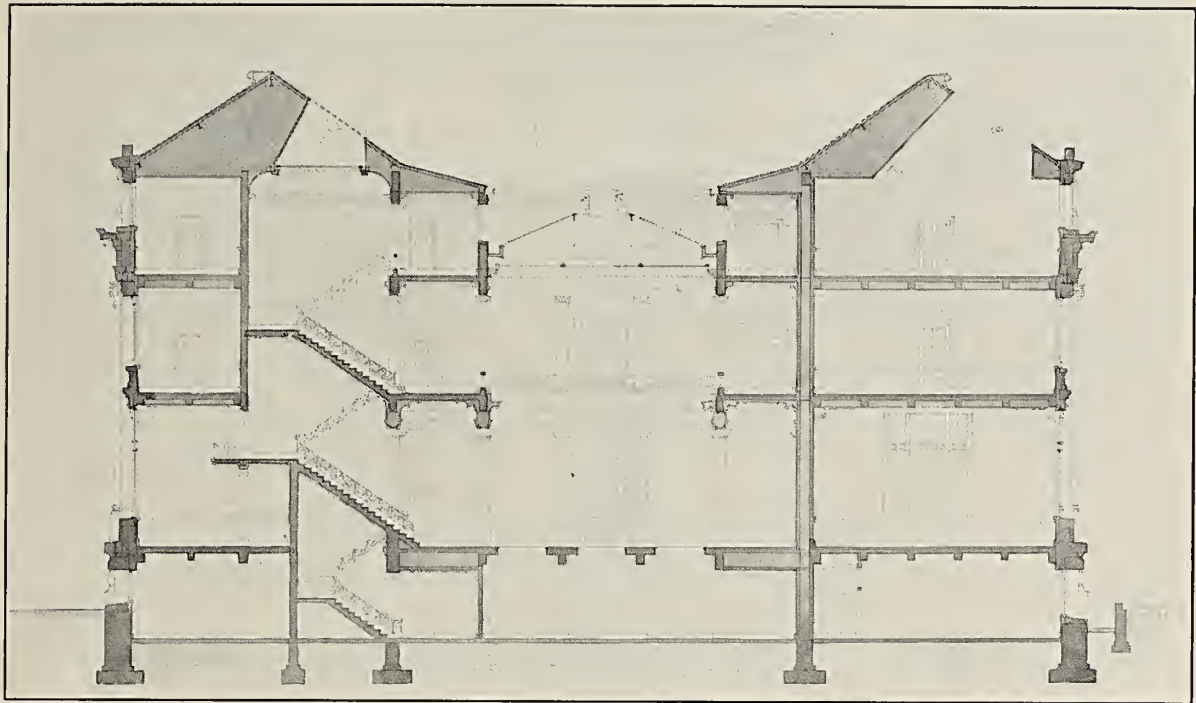
The building is three stories high with an attic, one hundred and twenty by one hundred and forty feet on plan, and was to be built either of limestone or marble, as the appropriation would justify, with, in either case, a granite base. The second floor contains six large and one smaller class rooms,

and the attic is arranged for studios or an art gallery. The basement contains the manual training class rooms, locker and toilet rooms for men and women, and the power plant.

The design shows a well studied effect in a simple and dignified classic style restrained to the point of severity as is more fitting for a school of art. The roof, which is seen in the perspective drawing, would not be visible from the street and the composition is thereby somewhat improved though perhaps lacking accent on the sky-line. We are indebted to our Baltimore correspondent for the interesting illustrations.



PLAN OF THE PRINCIPAL FLOOR



TRANSVERSE SECTION



PERSPECTIVE VIEW

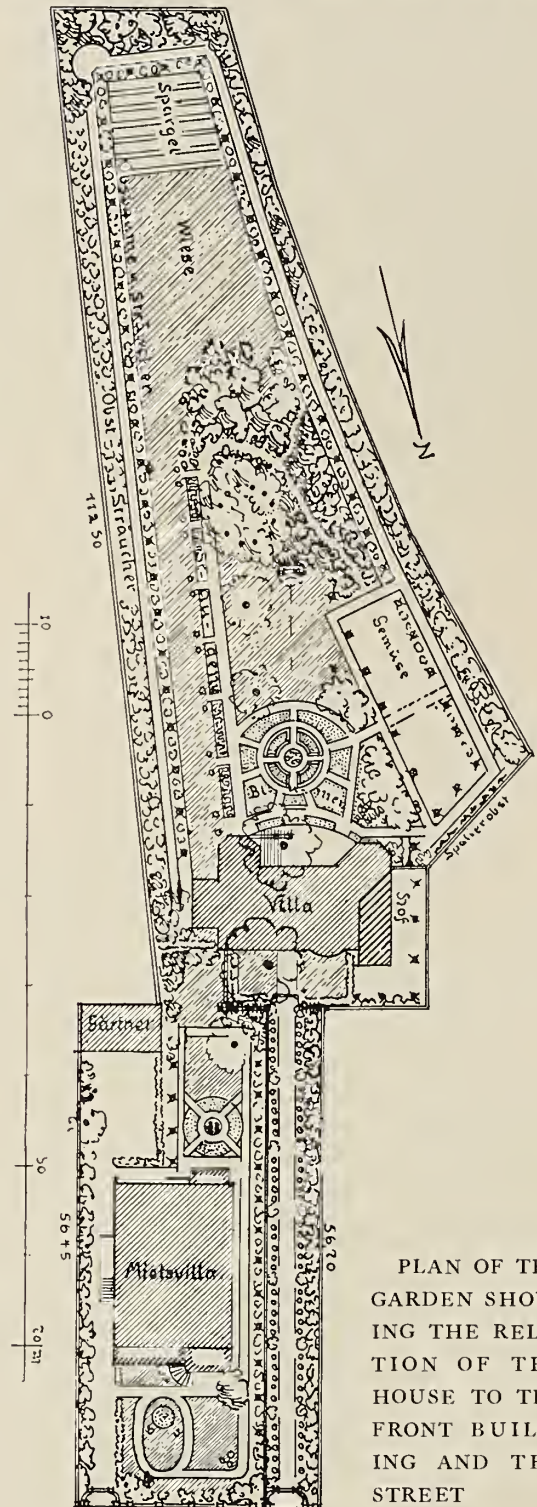
OUR FOREIGN EXCHANGES

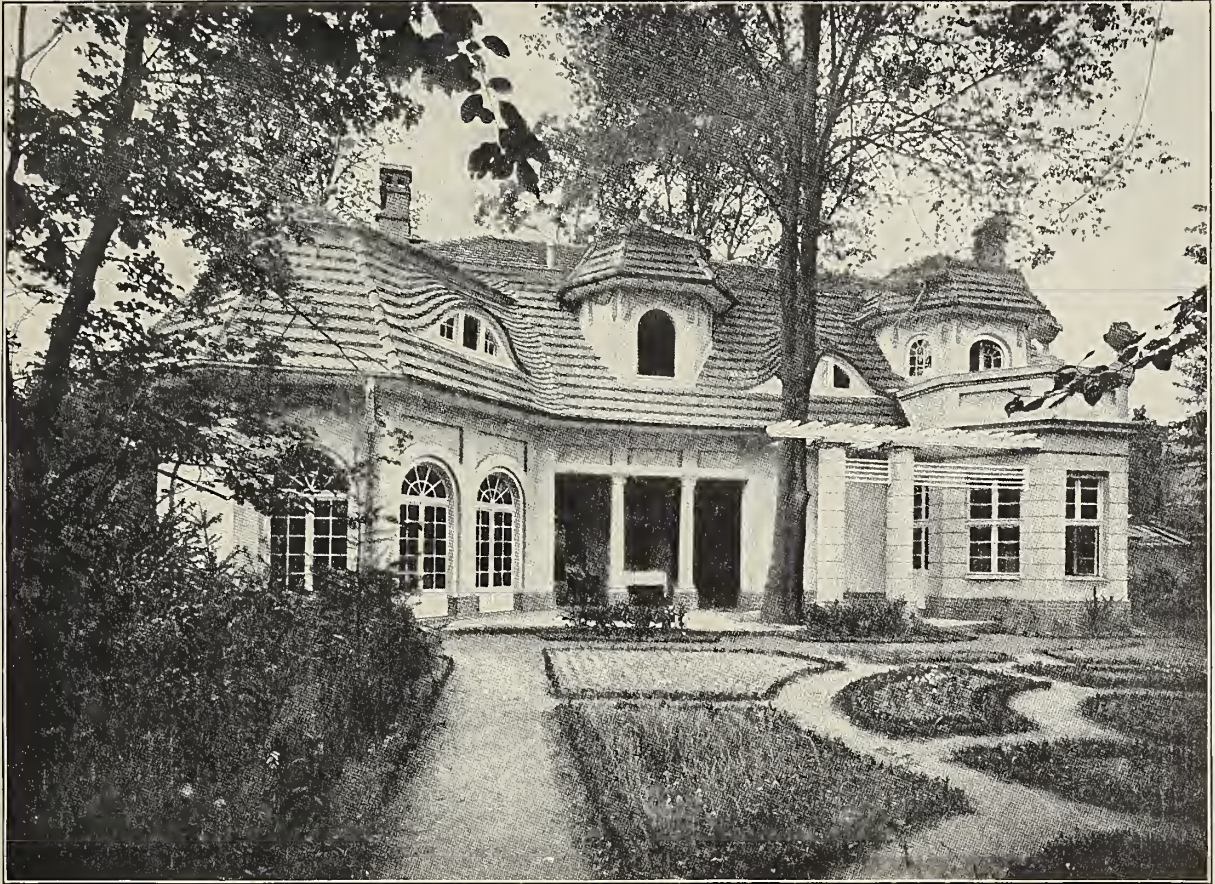
THE younger architects of Germany, with some of their elder brethren, are making a determined stand against the dry rot of pedantic classicalism which, for several generations, has sapped the vitality of their native art. Some of them, in desperation, have cast in their lot with the extremest school of *l'art nouveau*. Others less desperate or more discerning have sought in the quality of picturesqueness the desired antidote. An excellent example of this latter type is shown in the accompanying illustration of a recent Berlin residence to which additional interest is lent by its somewhat unusual site and the skilful adaptation of the garden plan to the house.

The front of the house is about 200 feet back from the street and the long approach is separated from an adjoining property by a decorative wooden fence masked to some extent by shrubbery, with a grass border on either side of the gravelled pathway. As may be seen from the plan of the site, the property is really a back lot of a long and irregular shape. The house is approached from the north and the principal living-rooms have been developed on the opposite side; the north being reserved for the kitchen and minor service rooms. To gain the greatest appearance of seclusion the house has been placed as close to the northern boundary as possible, and the large entrance hall or music-room with its piano, and a north bay window giving a through draft, confronts one immediately on entering. Adjoining, but not directly communicating, are the kitchen and pantry, and these look out solely upon the kitchen yard or *hof*. This latter is very cleverly placed with reference to the house itself, the entrance, and the lot as a whole, since while convenient as to location it is absolutely suppressed in the general scheme of the garden, and remains effective but invisible.

Beside the reception hall there are but two principal family rooms on the ground floor—the dining-room and the living-room—the latter of irregular shape and nicely differentiated to the daily needs of both *Herr* and *Frau*. All three of the more important

rooms on this floor have an ample outlook southward over the garden, whose extremest boundary lies about 300 feet distant. The irregularity of the boundaries has been taken advantage of in the disposition of the general part of the garden—the flower beds, the play-



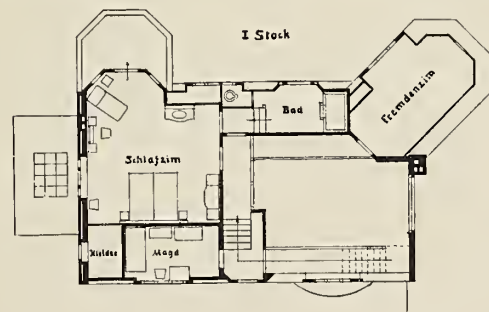
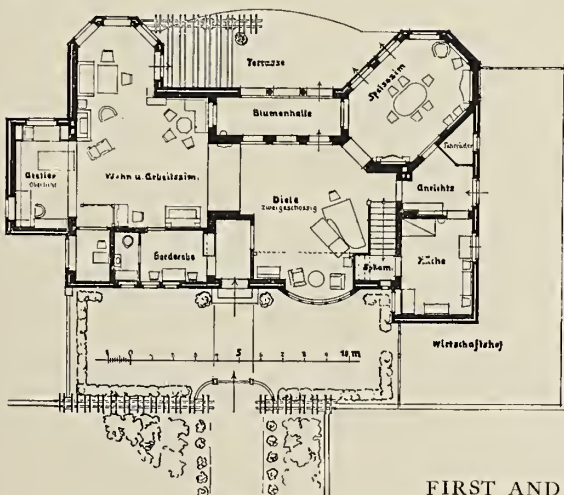


VIEW FROM THE GARDEN

ground, the long walk around the boundaries shaded by nut-trees and bushes, the shrubbery, the lawn, and the kitchen garden. Interior views of this interesting house will appear in a later issue, but a word may be said of the exterior treatment. The general color effect is of buff stucco and a red tile roof, with the woodwork painted white. The

second floor contains but one family bedroom, a guest's bedroom, and the maid's room. As an example of a building intimately adapted to its site and occupiers, and cleverly handled—though of course *more Germanico*—it is worthy of careful attention.

Our other illustrations show a Munich department store. These commercial establishments have, of late years, developed with great rapidity in Germany, and afford some brilliant examples of commercial archi-



FIRST AND SECOND FLOOR PLANS

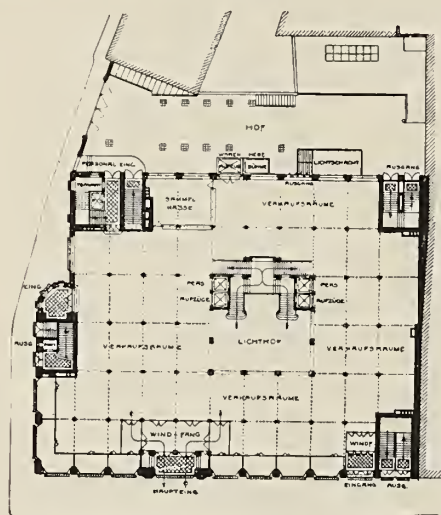


EXTERIOR OF MUNICH DEPARTMENT STORE

ture. In this case, however, the treatment is pervaded by an archæological atmosphere suggesting the half-timbered houses of Mediæval and Renaissance Munich (but with an entirely different system of construction), while the interior is somewhat modernized and, indeed, shows a distinct *art nouveau* feeling. On plan, the building is about 350 by 225 feet in extent—quite as large as many American affairs of the same kind—but the modest exterior treatment of the six storeys betrays its old world habitat.

The several German architectural journals which come to our exchange table—notably the *Architektonische Rundschau*, the *Zeitschrift für Bauwesen*, and the magazine from which our present illustrations are drawn, *Dekorative Kunst*, are sure to contain text or illustration worthy of serious attention. Even in the extremest flights of the Secessionists we may respect the spirit of the protest, though we dissent from the individual expression. There is much work shown however that is

distinctly commendable such as, for instance, Fritz Schumacher's interiors or the examples we have illustrated. The obvious kinship between the Glasgow school and the younger German element is confirmed by the promi-



PLAN OF MUNICH STORE

nence given in the German papers to the work of Baillie-Scott and Charles Rennie Mackintosh.

We may fully admit the crudities which distinguish much of the Teutonic work in every field of activity—that element of barbarism which, lacking originally perhaps the discipline of the empire has to this day proved wholly ineradicable, or so it has seemed from foreign view-points—yet in spite of these elemental crudities in manner and customs, we recognize an inspired desire to break the bounds of that devitalizing fatalism which is the inevitable accompaniment of a decadent classicalism, just as the classical Renaissance itself is a downward step from the period of the free Renaissance.

So earnest an endeavor as that now making in Germany to develop a modern national style, and above all a virile one, cannot fail some day of success. At present, it is passing with great credit through the formative stage and has shown itself capable both of real inspiration and good result. That it has fully arrived, the laborers in its field would be the last to claim; but they may well afford to disregard the criticism, which it is so easy to make as it is easily refuted, that they are in headlong pursuit of the old *ignis*



INTERIOR OF MUNICH DEPARTMENT STORE

fatuus of originality and picturesqueness with the inevitable result of plunging headlong in the bog of romanticism. There is in Germany, as elsewhere, a wealth of romantic literature, and a well-established parallel inevitably points to a modern school of romantic German architecture worthy of the highest honor. That it will result from the present revolt there seems little reason to doubt.

THE ABBEY

CHARLTON ADAM, SOMERSET

BY CLAUD NEVILLE

THE Abbey, Charlton Adam, Somerset, though but a small country house, is of considerable historic interest. In general appearance it might be styled "Tudor," but some portions of it must be considerably older, as it is mentioned in Collinson's "History of Somerset," from whose account we find that Lord Henry FitzRichard had to pay so much a year to the mother church so as to be allowed to have mass served in the private chapel, *tempo* Henry III. The date of the oak panelling and chimney piece in the principal living-room must be late Elizabethan

or early Jacobean, and the baluster rails and finials would probably be of the same date.

The illustrations depict the oak panelled room, the staircase and a portion of the exterior, showing a beautiful Henry VII. window. This fascinating old English home has a certain dignity and repose which it would be hard to find in so small a house of a more modern date. At present it is in the possession of Mr. and Mrs. Claud Neville, whose great pleasure and occupation have been to restore the formerly sadly-neglected and damaged building to its original beauty.



THE OAK PANELLED ROOM



A CORNER OF THE HOUSE
With Henry VII. Window



THE STAIR HALL



THE FIREPLACE

HOUSE AND GARDEN PAPERS ON HOME MAKING

CHOOSING A SITE FOR THE HOME

By THE EDITOR

ALL residential property within the limits of a city is subject to practically identical conditions, and it is only in minuter details that the differences between urban, semi-detached, or suburban houses affect a choice of site. We may therefore consider city property in a general way as available for either of the above types. There are some locations which are fundamentally objectionable for any residential use. Such, for instance, are minimum grades, especially in intersecting streets. These low spots are subject to surface flooding during heavy rain-storms, when, the capacities of the neighboring sewers being overtaxed, water is very apt to back up and run in the cellar windows. This is a common phenomenon during heavy summer thunder-showers. But there is a more permanently obnoxious condition usually indicated by these depressions in street grades, and especially so when they occur at street intersections, namely, the presence of an underground stream which, having been covered up during the filling in of the neighborhood, now flows either through a sewer or by some natural underground channel. This will be certain to break bounds during periods of prolonged rains, and dampen or even flood the adjoining cellars. All surface dirt and undesirable loose matter of all kinds works down to these low spots and dries as dust, making the neighborhood a thoroughly unsanitary one in all weathers.

Although a corner lot is usually to be preferred, the local situation should be carefully studied before a choice is made. Trolley tracks on both streets are a distinct element of depreciation as the bumping of the wheels over the crossing is an annoyance by day and a distinctly injurious adjunct by night or during illness. The best place for any trolley line is in an adjoining street, rather than in your own. Corners, even in the best residential districts, are sometimes a source

of annoyance at night if made the playground of children from less favored but neighboring streets and alleys, as is often the case. This aspect of affairs should be studied by personal observation before a final decision is made. Generally, however, a corner lot is desirable in that our house becomes of the semidetached type, with increased opportunities for light and air, and the New York vital statistics, quoted elsewhere, show that these are real and not apparent advantages. There is a choice of corners, if a choice can be exercised. The best corner is the northwestern one, especially if the longer side of the lot faces south. The least desirable is the southeastern corner, for reasons already considered in the last number of HOUSE AND GARDEN. There are too many special considerations affecting any particular lot to make it possible to anticipate all imaginable conditions, and we must therefore content ourselves with an indication of the more normal conditions in city property. Property on sloping streets, of course, requires careful study with reference to the avoidance of surface washings from careless owners of adjoining properties and also of adjustments of plan to grade. This latter reaches its most acute stage when the grade of the lot is materially higher than that of the sidewalk. Often in the latter case a depressed service entrance at side or rear is quite possible of attainment, as is also a depressed kitchen or laundry yard, both of which features lend themselves readily to the fullest development of the house garden as a real source of enjoyment. Where the lot extends through to a minor street in the rear, the most favorable conditions exist, of course, for the completest development of a city house that is possible on any lot of relatively limited extent.

The advantages of lots on streets facing public parks usually far outweigh the disadvantages which are the apparently inevit-

able accompaniment of all public utility features. There is a choice of privilege however, the north side being preferable to the south and the west to the east. In this connection it may be well to point out fallacy that is sometimes encountered, of assuming that a room with a northern exposure is cooler in summer than one with a southern. Owing to the almost entire absence of northerly breezes in summer in this part of the continent and the prevalence, on the contrary, of southerly airs, together with the high angle of the sun's rays in that quarter of the heavens, the latter room is cool and pleasant in summer and, of course, far more agreeable in winter, owing to the absence of southerly winds, especially during extreme low temperatures, the low angle of the sun and the additional fact that the sun is more likely to shine in winter while in the south, than earlier or later in the day.

Made ground is especially to be avoided, both on account of the deformations, which are certain to ensue in structures built upon it, as well as because of the usually unsanitary nature of the filling material. If inquiry does not suffice to elicit it, observation of surrounding grades and of adjacent buildings will usually suffice. Cracks in walls, especially about door and window openings, if common in the neighborhood, are a certain indication. A comparison of street and rear yard grades is also useful. As for filling material, good earth is seldom available in sufficient quantities and any substitute is usually accepted. In a recent case, a combination of half-burned unbound book sheets from a neighboring printing house fire and broken masses of asphalt concrete from street repairs, smoothed over with a top dressing of clean earth, formed a mixture upon which a row of smart three-storey brick dwellings is now being erected by a speculative builder. Far oftener the filling material is of the most unsanitary description, as the most casual observation would suffice to show.

Vital statistics show that the north side of an east-west street is distinctly more healthful than the south side, which latter is altogether the most unfavorable position for an urban house, hygienically. North-south streets are more healthful than those at right angles and, if the New York statistics are to be

believed, houses in the middle of the block are less wholesome than those at or near the corners. This is what might have been expected from *a priori* considerations.

It is perhaps a counsel of perfection to advise the purchase, with the site for any city house, of the two adjoining lots at the same time. But if one is looking for investment, as well as a home, much is gained by such an arrangement. We can, in the first place, so plan all three houses simultaneously that the *désagréments* of urban life may be reduced to a minimum so far as they are derived from awkward proximities of overlooking windows and doorways, but also by exercising at least the right of veto in the selection of our neighbors; which latter can be done better, of course, *incognito*, through an agent. The general question of desirability for residential purposes of any locality, unless it be a new one, will generally have been determined; but it is well to look into the matter a little in any event. New influences may be at work leading to a deterioration in values. One should be suspicious of many signs displayed of a desire to rent or sell. Sometimes a detrimental element only operates during certain conditions of wind or weather, which may determine the deflection at such times of smoke or objectionable odors in the direction of the property under consideration.

As one passes the confines of the city to the larger country beyond, it becomes not so much a search for a preconceived site (though this is always possible and within somewhat wide limits), as a determination of the best way to utilize a given site. There are, certainly, obvious disadvantages in sites placed in damp hollows, or close to dusty highways, or on extremest hilltops, or cut out of a vast unshaded plateau, yet there is scarcely a conceivable site in the country short of one rendered inadmissible by unsanitary conditions, that skill and experience cannot redeem, however unpromising or barren, or spoiled by unskilled treatment. In fact, in the country, strategy may be said to be the fundamental element of success in dealing with a chosen site. To one who thoroughly loves the country it seems impossible to choose an absolutely unavailable spot.

Existing buildings can be altered and reformed, and nature's myriad aspects cleverly adjusted to our particular needs. There seem but three inadmissible mistakes that can be made. First, building on a swampy site; second, building in the midst of a grove of trees; third, building on a site devoid of trees—though this last is a relatively venial offence which can be remedied in time. If one were to imagine an ideal site in the country for a house and establishment, of moderate expense, it would take the form of a ten- to twenty-acre tract with its narrower side along the southwesterly or southerly edge of a well-kept highway sloping from the highway irregularly southward to a meadow and rivulet, partly wooded, with an outlook in the middle and farther distance as fancy dictates. But such imaginings are vain, not because the reality is unattainable, but because of the protean shapes the desirable site may assume.

In fact, there is but one way to deal in detail with the subject practically, and that is by an examination and explanation of actual examples photographed upon our page, and that we will do; contenting ourselves meanwhile with a few concluding observations of a more general nature.

Hitherto the onward march of improvement from urban to rural districts has been relatively slow and long before the country place has been overwhelmed its fate has been foreseen. But now, the rapid development of the trolley lines, pushing out in all directions from the city over private rights of way, acquired under the power of eminent domain through the most sequestered nooks and corners of the countryside, adds a new terror to rural life.

No one apparently is safe, nor is any topographical position impregnable, and while we survey our homestead, secure in possession and planning new beauties to be added to its charms, a real estate syndicate in the city is preparing a map in which it is cut up into rectangular lots alongside a trolley line and in the end resistance proves useless. Such at least has been the practical result in some recent cases.

In considering a place for the house, consider also the garden, and do not determine the one without the other; and in placing the garden let it be for your own, rather than the general public's delight, if the choice is forced upon you. Let it be where the intimate family rooms will look out upon it, rather than the more public ones, if both cannot. Take such advantage as you may of tree clumps and let your house be so placed with reference to them as to shield the western and northern sides, rather than the eastern, and especially not the southern.

Planting out, and the location of roads and paths, and other details belong to another field of design and cannot be considered here.

Sites for houses of the marine type are also somewhat elastic in their requirements, but not nearly so much so as are rural ones, owing to the paramount importance of preserving to its fullest extent the sea view and making it available for the maximum number of windows and verandas. As has already been explained, this, in the majority of instances, results in a longish parallelogrammic plan (with the service wing twisted slightly back, out of the way of the seaward view), having both the principal and service entrances on the landward rather than on the seaward side.

It will hardly be profitable to generalize about unknown sites for the home at further length. Following this paper, and supplementary to it, a series of illustrations will be published in *HOUSE AND GARDEN*, from time to time, each typical of one of the cases already discussed. In the September number will appear a city house upon a most wisely selected and economical site, in which, by a judicious adjustment of house to lot, a far better result has been obtained in a minor street with less cost than would have been possible in either of the adjoining and more imposing thoroughfares at twice the expense.

The first paper from our staff of expert contributors, addressed to home makers, written by Mr. Wm. H. Price, on *The Value and Use of Simple Materials in House Building*, fully illustrated, will also appear in the September issue of *HOUSE AND GARDEN*.

(Concluded)

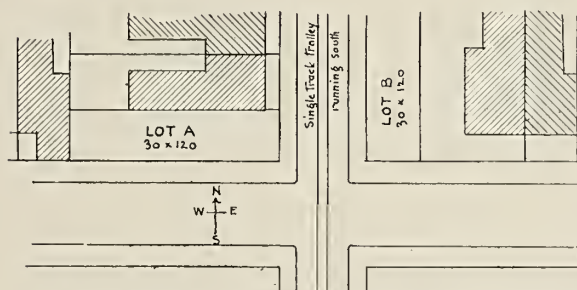
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HOUSE AND GARDEN CORRESPONDENCE

CHOSING A CORNER LOT

I. Kindly advise me which of the two corner lots marked A and B on the accompanying diagram offers the most advantages as a building site. They are held at the same price and I have a thirty day option on each. My own preference is for B, on account of the garden next door. The shaded portions of the diagram indicate buildings already erected on adjoining lots. The streets are nearly level.

J. L. S.



Lot A is decidedly preferable for the following reasons: The narrower end of the house will face east with the longer side to the south, giving the best exposure to the largest possible number of rooms. You will be well protected to the north by the adjoining party wall (against which you should build) and have also ample protection to the west without having direct light and air cut off in that direction. This will give you a well protected position for the house at all seasons. On Lot B these conditions are reversed. The narrow frontage is toward the south and the longer side faces west. In addition to this disadvantage, most of the rooms in the house will face the trolley line (always an undesirable adjunct to a residence street), causing especial annoyance at night. This annoyance is reduced to a minimum on Lot A. As to the importance of the garden to the eastward of Lot B, its advantages are more apparent than real. The fact that the lot is only 30 feet wide will probably make it necessary to build to the party line, in which case, of course, there can be no windows overlooking the garden, except perhaps from the front room, which with an adjoining porch would be very agreeable. The value of this possible adjunct is, however, more than counterbalanced by the disadvantages of the lot. A house, too, of the elongated shape necessary here will, with its four sides exposed to the weather, be both hotter in summer and colder in winter than one built on A. Other things being equal, it is my opinion that Lot A is worth at least 25% more than Lot B for the purpose indicated. To take full advantage of the good points of Lot A, however, the plan of the house you propose to build should be very carefully adjusted to it. C. E.

SOME MISTAKES IN FURNISHING AND HOW TO CORRECT THEM

My new home is just completed, and while I like each separate piece of furniture, rug and curtain in it, they somehow do not look well together. In certain places

the living-room looks cold and bare, and yet I hardly know where I could put in any extra piece of furniture, even if I could afford it, which I cannot. I send with this letter two kodak photographs, showing the living-room and dining-room; also the little alcove room off the living-room, which is furnished as a den for my husband, holding his desk and other belongings. The living-room is 12' x 19', the den 8' x 10'. The woodwork is of good style and finished like English oak, the side walls covered with striped green paper from floor to ceiling line. The den I have papered in a figured Oriental paper, showing brown, green and red. I have used madras curtains of Oriental design in the den, and plain ones of self-colored pongee in the living-room. I think, perhaps, these latter are one of my mistakes.

The dining-room is 12' x 14', and the wall-paper is figured and shows a variety of colors; the figures are large. The furniture is golden oak. There are no curtains; I would like you to suggest these. I had thought of a flowered linen taffetas. The carpet is in two shades of yellow-tan. I have read much of the advisability of keeping things simple. Therefore, I have endeavored to do this in my living-room, and have perhaps overdone it. Kindly give me your advice, as I have understood you will help in a case like this.

J. C.

Your kodak pictures explain the difficulties of the situation to me even more fully than your letter. Your first mistake in the living-room, which seems to have a fairly high ceiling, was using a striped paper to the ceiling line, as the dimensions show it to be long and narrow. A striped paper emphasizes this defect. I would advise you to use a three-foot frieze for your upper wall from the ceiling line, finishing the joining of side wall and frieze with a picture rail. This will apparently lower the height of your ceiling, and assist in squaring the room. The paper I would select shows a pine tree pattern in shades of green against a pumpkin-yellow ground. Very little of the ground shows, however. Brown cones appear here and there in the design, and will harmonize very well with your English oak woodwork. This is a side-wall paper, but can be utilized as a frieze, with very little expense. It sells for 60 cents a roll. Your draperies of pongee are very good. They may, however, be improved by having them dipped and obtaining a soft golden-brown color, which will harmonize with the brown in the frieze and with the woodwork. Your room being of southern exposure will bear these. Your picture shows that the furniture is badly arranged; the heavy mission table should be drawn well out into the centre of the room; the davenport to be set at right angles on the north side of your fireplace. This will create a modified ingle-nook, and greatly add to the air of hominess and comfort in your room. One or two low teakwood stands should be introduced holding ferns or palms, set in brass or copper jardinières. These latter can be bought in the Russian settlements in some of the larger cities for very little money, and are extremely decorative. A *chaise-longue*, of wicker, upholstered in brown Marlborough velvet, will add to the joy of living in this room, and also to its appearance. The upholstering is simply a loose pad

covered with the velvet caught in with buttons. Some golden-brown and yellow covered cushions of raw silk can be used on this also. The velveteen or Marlborough velvet costs \$1.90 a yard and is 50 inches wide. It wears extremely well. The den, I am afraid, will not be so easy to make attractive. Your greatest mistake has been in using a different wall covering from that in the living-room. There seems but one thing to do here, and that is to use the same paper on the wall as is used in the living-room. The draperies also should be the same; otherwise the room seems very attractive. Also in your dining-room the wall covering must be changed. These many colored, large figured papers in a room the dimensions of yours, are quite hopeless. A two-toned golden-brown paper of excellent design, suggestive of the Colonial, is advised here. This paper costs 40 cents a roll. The ceiling should be tinted in a shade of *café au lait* to the picture rail. I would not advise linen taffetas in this room, unless it were self-colored and plain. Your best choice would be pongee curtains, made simply, and to hang straight to the sill. These should be run on a rod by a casing at the top, set close to the glass. No lace or net curtains are required. The expenditure for this room will, you see, be small, and you will find the improvement infinite. This treatment will feature your golden oak furniture, and make it extremely attractive as part of the color scheme. The two-toned tan Brussels rug will also be entirely harmonious. The bay window which you have not utilized for seats, could have a wide shelf built around to hold growing plants. Small Chinese blue and white pots, which sell for forty cents each, could be used for these, and add to the color effect of the room.

I will be very glad to furnish you with the addresses of any of the firms carrying materials that I have mentioned, should you be unable to locate them for yourself.

MARGARET GREENLEAF

FURNISHING THE LIVING-ROOM OF AN OLD FARMHOUSE

I have \$175 to spend on the decoration and furnishing of the living-room of an old farmhouse, which I have taken for my summer home. The room in question is 14 feet by 18 feet; has four small square-paned windows, two glass doors, one single door, and a Colonial mantel of simple design. It fronts south, and the doors are on the west side. The woodwork has been painted an ugly stone grey. I have some attractive pieces of mahogany, a sofa, three chairs, all to be recovered, and a very beautiful small table in mahogany. Also I have a large winged chair. The floor is not good, and must be covered. The walls must be repapered; I have no rugs or curtains. Please give me a color scheme for this room, which will be a little out of the usual, and yet have the characteristics of a country "best room."

COUNTRY

Have the grey painted woodwork sand-papered and treated with flat lead and ivory egg-shell white. This will give you a fine egg-shell gloss, and the cost, using the best materials and labor, should not exceed \$25. Choose a dull cold green fibre paper at 30 cents a roll for your side wall covering. Tint the ceiling to the picture rail (which should be in line with the tops of windows) the same shade of ivory as the woodwork shows. Hang sheer white dotted muslin curtains, run on small brass rods, next the glass of your windows. These curtains should reach only to the sill. They should be trimmed up the front edge with three inch ruffles, and tied back midway with smart bows made from the muslin. The strips for these should be about three-quarters of a yard in length, and four inches wide. Glazed chintz, showing clusters of gillyflowers and peonies in crimson and pink on a white ground, will cost 75 cents a yard, and is a yard wide. This should be used for straight over-draperies at the windows. These curtains should fall straight to the sill on either side of the window, coming from under an eight-inch valance of the glazed chintz. This makes a quaint and attractive window dressing. The French windows or glass doors of which you speak, should be curtained with the muslin; small brass rods fastened at top and bottom of the door should hold the muslin tautly in place. No chintz should be used.

Upholster your mahogany furniture in dull green velveteen, a few shades darker than the side wall, or with two-toned English taffetas in shades of green. The old mahogany table of which you speak should be placed near the winged chair; this latter to be covered with the glazed chintz. A great bowl of roses should find a place on the table. Some chairs of willow should be carefully chosen—large easy ones, and one or two low stools. This willow furniture should be treated with bright crimson enamelacq; the chairs supplied with square cushions, seat and back; these cushions to be covered with the glazed chintz, caught in with buttons; the crimson flowers in the design exactly matching the color of the enamelacq. Over the mantel a low Colonial mirror should be set. If you are not fortunate enough to find this within your price, your carpenter can place four sections of mirror over the mantel, the framing and divisions of this to be treated as the woodwork of the room. Your best choice of floor covering will be white Japanese matting. Two, or perhaps three, two-toned green Wilton velvet rugs, will relieve this floor treatment. A quaint lamp of Colonial design, some old brasses and some brass bowls to hold roses and gillyflowers will complete an exceedingly attractive room, and leave you with money to spend for some bits of plaster frieze, and quaint prints of Reynolds and Gainsborough ladies in oval frames, to hang upon your dull green walls.

If you will carefully carry out the above instructions, I am sure you will be pleased.

MARGARET GREENLEAF

NEW YORK

House & Garden

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THE HOUSE

BY

W. L. PRICE



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INTERIOR OF HALL, ST. AUDRIES HOUSE

(SEE PAGE 139)

House and Garden

Vol. VIII

October, 1905

No. 3

THE VALUE AND USE OF SIMPLE MATERIALS IN HOUSE BUILDING

BY WILLIAM L. PRICE

THE advantages of the use of common and rough local materials seem to me to be threefold. First, they are cheap; second, they are easily obtainable; and third, they are beautiful. Burroughs says somewhere that a house should be built of materials picked up at hand, and in large degree he seems to me to be right. Not only for sentimental and practical reasons but because it tends to produce types—tends towards a pleasing homogeneity in local style that is altogether good.

If you walk through the counties of England, you will find just such varied yet typical local color. Tile-roofed timbered houses here, thatched whitewashed houses there, stone and slate or brick houses in another section; and these cottages, simple in themselves and devoid of ornament in most part, make together that world-charming Rural England that is without peer.

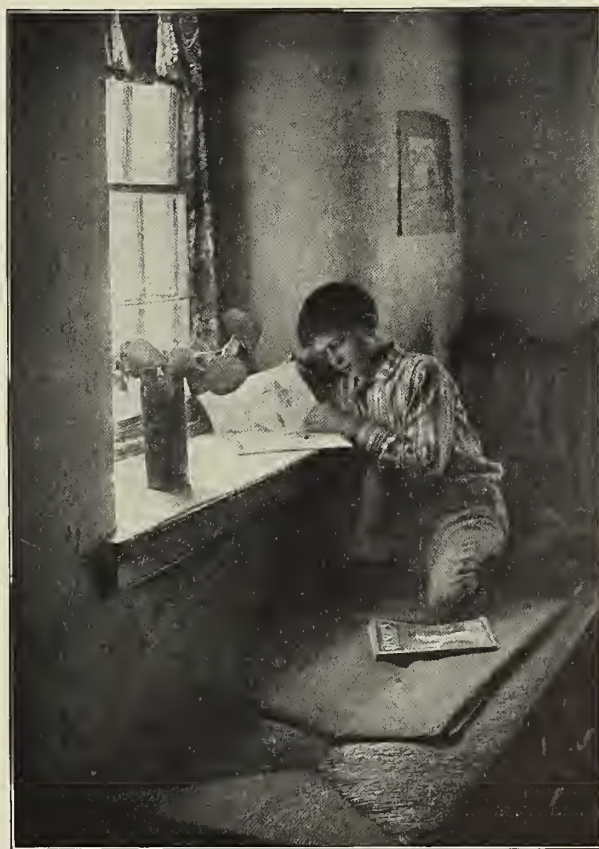
We have boxed the compass architecturally, raking over the world's scrap heap of

styles and the supply man's scrap heap of materials and, as a consequence, urban and rural districts alike are for the most part marred not only by a total lack of local significance in architecture, but by a lack of any homogeneity of style, material, or color, and the result is an unrestful hodgepodge, blatantly declaring its crudities, instead of adding an air of brooding homeliness to

Nature's beauties. Our homes should nestle among the trees and fields, not ramp upon the highways.

Now almost all localities offer in their stone, wood or brick clays, sand and pebbles, some dominant note of color or texture that, used intelligently, would give us just the fitness that the bird nest has—just the local color that would always harmonize. But some one has seen and admired a boulder house in its fit home among the boulders, and must import boulders to sandy flat or rolling sward.

So it is with architecture. You cannot



OLD ROUND JAMB WINDOWS IN THE
ROSE VALLEY GUEST HOUSE



NOT QUITE SO SIMPLE

pluck up your English or Italian or Colonial by the roots and plant it here, there and everywhere and get results that are worth while. Architecture to be fit, must fit need and purpose and environment—fit the living purpose, not the dead precedent.

Emerson says:

“ I thought the sparrow’s note from heaven,
Singing at dawn on the alder bough ;
I brought him home, in his nest, at even ;
He sings the song, but it pleases not now,
For I did not bring home the river and sky ;—
He sang to my ear,—they sang to my eye.
The delicate shells lay on the shore ;
The bubbles of the latest wave
Fresh pearls to their enamel gave ;
And the bellowing of the savage sea
Greeted their safe escape to me.
I wiped away the weeds and foam,
I fetched my sea-born treasures home ;
But the poor unsightly, noisome things
Had left their beauty on the shore,
With the sun and the sand and the wild uproar.”

Cheap ornament has been the bane of American architecture, whether it has been the jig-sawed atrocities of a day long happily

past, or the painfully correct historic ornament moulded or pressed or even carved, from which we now suffer. There must be some reason for the use of ornament. There certainly was once. But even the best of classic ornament seems to me to sink into nonsignificance compared with its simple prototype. How infinitely more beautiful the hanging swags of fruit or of wreaths, leaves and flowers, showing forth the joyousness of man’s harvest time, than the frozen fruit of his skill in ornate frieze and marble cap. Certainly when the artist, unable to control himself in the joy of his art, carved or painted on the walls of use, he glorified building. But how much of our so-called decoration springs from the fountain of unrestrainable art ? Do we not after all use decoration for color and texture, rather than for the expres-

sion of ideals ? Ornament should for its excuse plead interest as well as beauty, but what interest can there be in endless repetition even of a most interesting model, or meaningless and inappropriate historic ornament ? We carve and mould and paint to get texture and color, when the very rough materials that we hide away in cellar walls and backing, would give us better texture and better color than we can obtain in veneered surface or ornamented frieze. We are beginning to learn this in regard to brick, demanding that the brick shall show the touch of fire, and shall have some of the lovely texture of rough clay. But then we destroy largely its value by over ornamented wood or over cut stone.

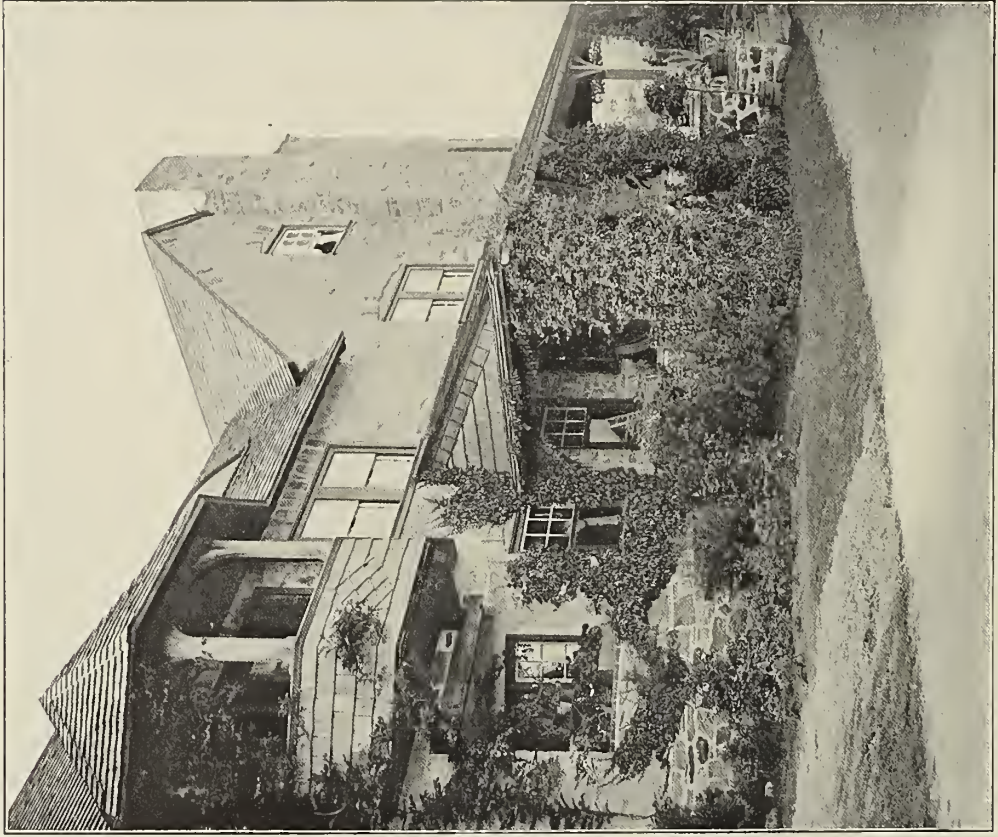
If we would consider the structural significance of all our material (and there is no architecture without this), if we would treat wood as wood, stone as stone, and brick and plaster for what they are, and carry the



AFTER NATURE HAS DONE HER PART



ROUGH BRICK FIREPLACE WITH TILE INLAYS IN PLASTER



DETAIL OF THE HOUSE AT WALLINGFORD



A KITCHEN PORCH

work in them just to the point where utility ends, we might realize an architectural significance impossible in our abortive attempts to import style and taste. Then if there were money left to pay for it and artists to do it, we might add that touch of elegance produced in symmetrical and forceful building, by ornament. It is not that this end is never achieved, for it is, sporadically and often accidentally, through the necessity of economy. What I am asking you to consider is the desirability of the use of simple material through choice, not accident.

Very little of our more important work is at all sketchable, and I think that much of the good old work was not particularly picturesque or beautiful until Time had chipped away its over nicety and mellowed its ornament into color and texture. But why should we have to wait for this mellowing of age when Nature has been at work for untold ages rounding and staining materials ready to our hand? When she would turn our oak and chestnut to the most inimitable violet greys if we would hold off our varnish and our paint? The charming color of stone and softly blended pointing on an old barn wall is infinitely more attractive than the smug newness of our carefully picked quarry stone with all color and interest specified out of it, with which latter we



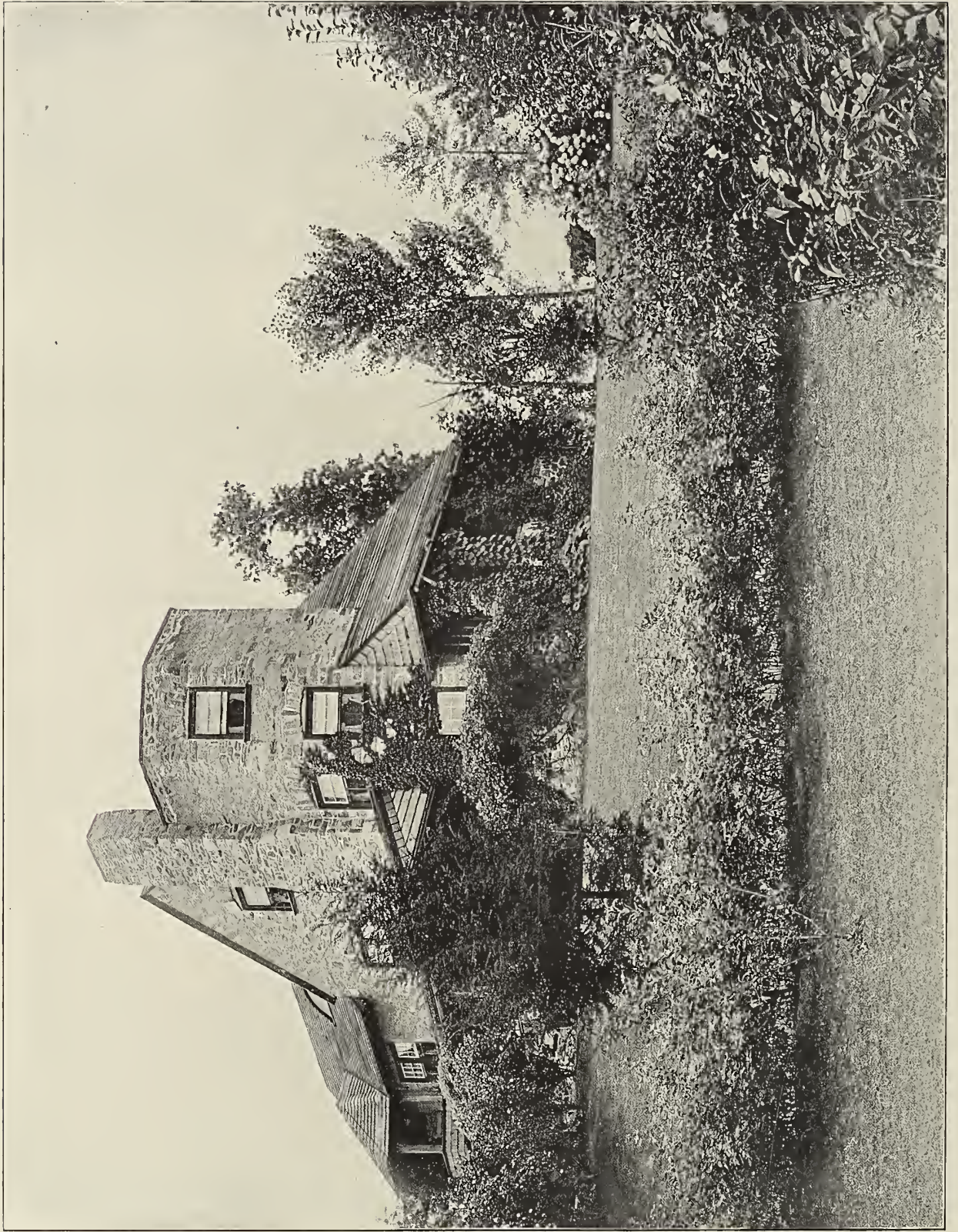
OLD AND NEW

can only live in the hope that the native iron in it will some time rescue it from its barrenness. But why wait, when field and hedgerow and quarry top are brimming over with flint and boulder, or the mellowest of iron-stained stone?

Get a stone-mason also indigenous to the soil, and with some interest in his work, and you can piece out your old barn walls or build new walls, that will drop into place alike with the old work and the landscape. There is a better day dawning. We are going back to gardening, which goes to show that Nature is being considered in its relation to architecture, and while our effort at present seems mainly to lie in the direction of torturing Nature into a shape to match our houses, still we will grow, and eventually architecture will be tamed to meet Nature at least half way. We are building cut stone English gardens which stand for generations of landlordism and



HOW OLD AND NEW MAY TIE TOGETHER



A HOUSE AT WALLINGFORD



A SIMPLE PLASTER HOUSE AT ROSE VALLEY



READY FOR THE GARDENER AND NATURE TO DO THEIR PART

Walls built of iron stained quarry stone with flint and gneiss intermingled, running from almost white through grades of yellow, brown and grey to almost dead black, pointed and dashed above with creek sand mortar, tying all together.



ANOTHER STAIRWAY WITHOUT BALUSTERS IN REMODELLED FARMHOUSE

Walls of yellow Japanese glass cloth; woodwork, bronze oak

servitude. We are building marble Italian gardens which stand for the exclusions of the palace. And later on we will build American gardens which will stand for democracy and homeliness. We already show signs of reaching forward to the sweet simplicity of our grandmothers' flower gardens that we thought we had left behind us when we side-stepped culture and the joy of living, in our eager search for the means for life, which we mistook for the proper end of life. But already some of us think that we know that a whitewashed picket fence is a better garden ornament than a marble wall, and a pebbled pool than sculptured basin; that Nature nestles up to rough-hewn post or wall or well-curb more lovingly than to any clean-cut marble pergola; that sculptured faun or satyr has no place in a cottage garden, unless indeed it be one of those rare expressions of a master soul that could make even a desert its fitting niche. Real sculpture is no more an intrusion in garden or house, than man's true music is an interruption of Nature's melodies. It is the fulfillment, the crowning touch of



THE FIREPLACE IN MR. PRICE'S OFFICE

Nature's plan; but to be so, it must be the joyous expression of a sentiment not mere sound or form. So, when you go a-gardening, do not plan for the unknown singer or sculptor. If he comes, the niche will be there, never fear.

Build your house and your garden (for your house is not a home without a garden, or your garden a garden without a house), to fit the needs of yourself and your friends—to express their life, to shelter their intimacies, and to proclaim their joyousness. Build it simply, for we are at heart a simple people, joying in the doing rather than in the having of things. Build it of the materials next at hand, and you will wake up some day to find that we have an American architecture, as typical and expressive as the world has known.

When the artist goes out to sketch, it is worth while for the home builder to follow. He



CHESTNUT POSTS GUILTLESS OF OIL OR VARNISH



HOW A STAIRWAY MAY BE BUILT WITHOUT BALUSTERS
OR MOULDINGS

does not select his subject from the old or dilapidated because the wall is old or the building dilapidated, but because they give him the color and form he wants. A ruin, except to the morbid, is not more interesting than a new building because it is in ruins. Nature has merely undone man's over work, and if we took our cue from the artist and through him from the general taste, we could build as paintable buildings as ever existed, and with all that subtle human character that lingers around the old. Of course Nature must have a few seasons in which to creep up to the door side and wipe out the scars of man's hasty building, and after that each year should add something to the intimacy. But simply and beautifully designed and built, the house would

never offend, and would in itself be the prophecy of beauties to come. But you must abandon much that is routine and easy of accomplishment in designing. Your problem is no office problem of machine-cut limestone and mill-made woodwork, fashioned after the bookmen's rules. You must design in the open, with a mind wide to seize upon any tiny suggestion of Nature or of your client's will or whim. You must diagnose the case, not as a doctrinaire with a well laid out scheme of design, and a series of fixed styles in mind, into one of which your client and his site are to be moulded, but as an artist, taking note of harmonies of line and color, of Nature's proffered materials and suggestions in rock or sand or clay. She will surely have some dominant note to which you must bow, and with which other materials must be made to blend. It may be the color of the stone at hand. It may be its roughness, or smoothness, or its cleavage, that shall set the pace. It may be even

the color of the local creek sand that, running through dashed wall or pointed stone, gives that bond that is necessary to tie your house and garden to the busy earth. No artificial pigment can supply the lack of this kind of color. No hewn stone can give the native touch of texture. No ornament can take the place of either. The delicate grey of chestnut fence-post and rail, or silvery sheen on shingle or unpainted siding, cannot be matched by any stain, and if you have not time to wait, build in a suburb. You have no place in Nature's heart. Not that you may not bring Nature into the suburb, or even the city; but if you will you must stand your neighbor's finger of scorn, though afterwards possibly his envy. He will look on your simple backing stone walls, your

rough plaster, and your weather-stained wood, as evidences of poverty and meanness. And beware of the wise and prudent in yourself that sees in the practical, only dollars and cents and physical comfort, leaving out of count the equally practical esthetic and spiritual side of life—that inner consciousness of our better self to which the larger things are evident. Rank sentiment? Yes, but so is all beauty that is not born of pride and ostentation. Be practical to the uttermost. Make your plan fit the smallest as well as the greatest physical need. Sacrifice symmetry, style, precedent, anything, to it, but don't forget that the soul must be fed as well as the body. Don't forget that the home is to be the cradle of the ideal of the next generation, and the new truth that is to make the practical possible. Don't forget that modern steam power was the child of the teakettle, born at the fire-side, and that art is the mother of all unborn mysteries, for it is through her we grow.

Take time to think about your house and garden, so that it may be your home, not your lodging, as fit for another as for you. But don't think when you have taken time and thought as to the plan, that the work is done. You will have to give the mason, the joiner, and the plasterer a chance, and by giving him a chance I don't mean signing a contract with him. If he cannot add some touch of individuality to his work, you have planned in vain. You must coax his interests into your walls. You must make him a mason, not merely a fulfiller of specifications. You cannot specify the unknown individuality that must be built stone by stone into your wall. You say that you cannot find such skillful and artistic masons? Have you tried? He is hid away in the bosom of most

men. The art instinct is primeval. It drives the humblest of savages to express himself in the work of his hands. But we have made him very shy, and with our exact specifications, our deadly detail and superior knowledge, we have well-nigh crushed him out. But give me the many-jobbed mason of the countryside, the backing stone you hide in cellar walls, a little time, and I'll show you walls that sunbeams and creepers will cling to to your heart's content; garden seats and pergolas that will be no intrusion; not a house, but a home, that will woo you away from smug structures of cut stone and painted wood, back to good fellow Nature's side, who stands tapping at your garden gate, who when you will not have her for year-round fellow, still draws you away to moun-



SIMPLICITY FOR THOSE WHO UNDERSTAND



A PENCIL SKETCH

tain shack or pebbly beach in summer breathing time; and this feast of simplicity to which I ask you is no unattainable mecca of the rich. It does not lie in palace land, but is here, holding out its hands to rich and poor alike, in every countryside, when we shall have sense enough to hear its call. Accept Morris's comprehensive summing up. "Have nothing in your house that you do not know to be useful, and believe to be beautiful." And remember that beauty is only fitness, and that while there is a beauty of gold and mahogany, there is also a beauty of iron and hemlock, of cypress and of chestnut. There is a beauty of marble balusters and carved stairways, but when Whistler painted the lovely portrait of his mother, the chosen background was the soft grey of a plastered wall.

I am not merely making the claim that simplicity is cheap and cleanly, but that it is more beautiful than elaboration as a background to the best of our lives. Did you ever stop to think that the average stairway has from fifty to a hundred balusters, each one of which cost money to put in, every twist and turning of which means dirt and work in cleaning? And every bead and fillet in every moulding in your house means more dirt and more cleaning. And what do you buy with this care and worry? Certainly not always or even often, beauty, or at least not the only beauty.

The Japanese have taught us, among some other things, the beauty of the grain of even the commonest woods. Most of their exquisitely toned work is in soft spruce-like woods. The use of perfectly plain casings with a little care in selection and treatment, would give our houses a distinction not otherwise obtainable in work of moderate cost.

The Japanese not only know the beauty of simple backgrounds for their priceless treasures, but they also know that the value of this beauty is enormously enhanced by the fact that the treasures they show have no competitors. These are locked away in cupboards for the joy of another day. When they adorn with flowers, it is with no mere overpowering mass, but exquisite arrangements of line and color of which vase or bowl, leaf, branch, blossom and grey or dull gold silk or paper background, form one simple and harmonious whole. How we "civilized" people envy them, and how little we emulate their methods! It is not necessary or wise that we should copy them. Flower arrangements and delicate bronze or porcelain may not be our forte. But the law of contrasts

is eternal, and simplicity is ever the best setting, either for modest utility or most exquisite work of art, and human life is our masterpiece, deserving the best of our thought for its setting.

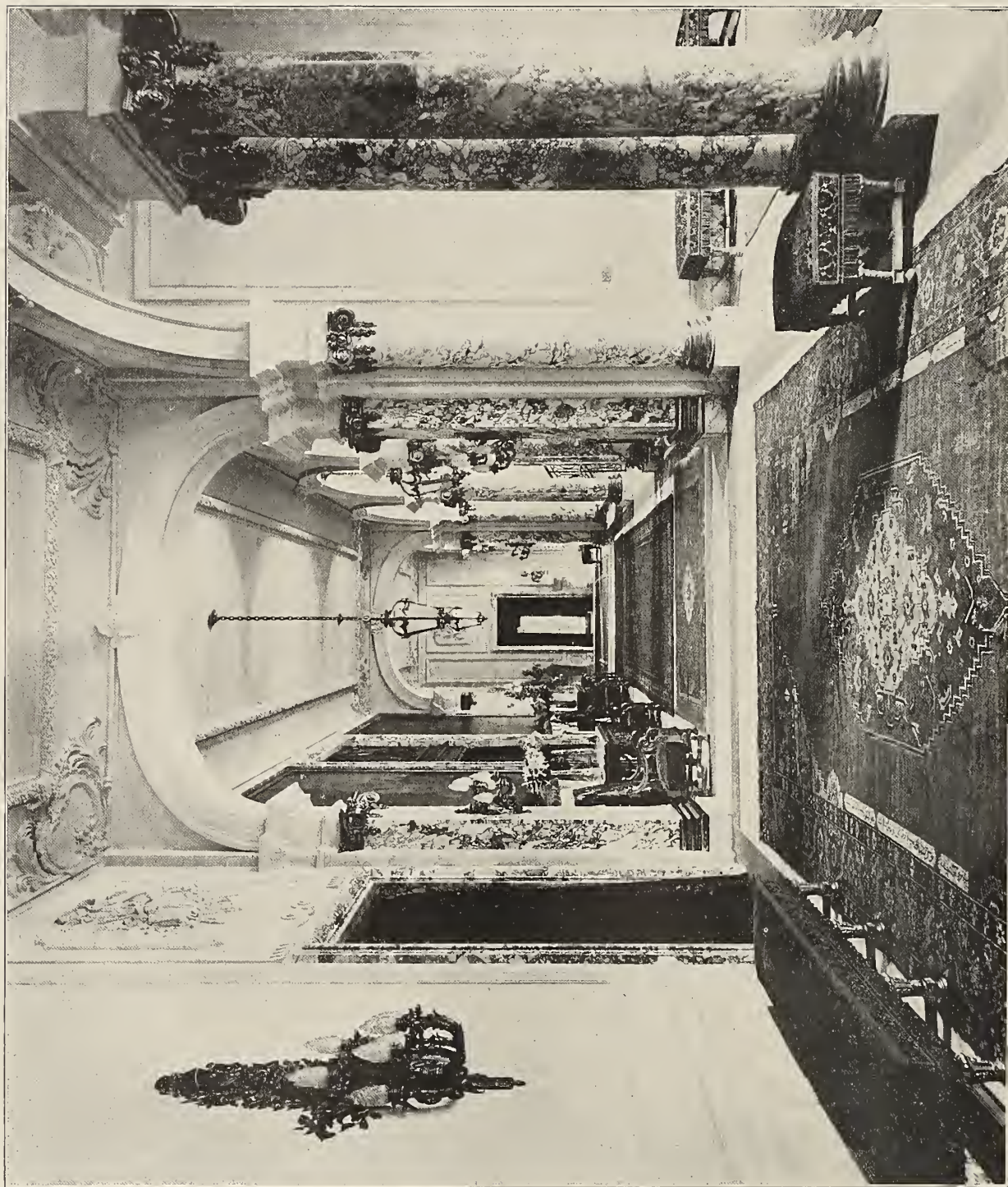
The photographs accompanying this article are in a large part from the house and studios built for Charles H. and Alice Barber

Stephens at Rose Valley. The studios are in an old stone barn the large doors of which now form the north windows and skylights of the studios, and the house has been built at one end of the old barn. It has been the effort in this and the other work shown to get just such a local character as the article is intended to advocate.



A FOUNTAIN IN CEMENT

Designed and executed by W. R. MERCER, JR.



THE GALLERY HALL, RESIDENCE OF E. J. BERWIND, ESQ., NEWPORT, R. I.

HORACE TRUMBauer, Architect

HOUSES WITH A HISTORY

BATTLE ABBEY

BY P. H. DITCHFIELD, M. A., F. S. A.

AMONG the historic homes of England, the interest of none ranks higher than this ancient Abbey of Battle, founded by William the Conqueror in order to commemorate the crowning victory of the Field of Senlac, and in expiation of his vow. "I make a vow," he said, as he donned his armour on the morn of that day fatal to the English, "that upon this place of battle I will found a suitable Monastery for the salvation of you all, and especially of those who fall, and this I will do in honour of God and His saints, to the end that the servants of God may be succoured, that even as I shall be enabled to acquire for myself a propitious asylum, so it may be freely offered to all my followers." The Abbey of Battle represents the fulfilment of that vow, a memorial of one of the fiercest fights ever fought on English soil, and one fraught with the most far-reaching destinies for the English people.

Students of Professor Freeman's *Norman*

Conquest need not be reminded of the details of that portentous battle, how victory wavered in the balance, how bravely the English fought for their homes and country against the on-rushing Norman host. In the stillness of a summer eve we seem to hear again the clash of arms and the echoing Norman battle-cry, *Dieu aide*, and the answering English shout, "Out, out! Holy Cross! God Almighty!" We seem to see in the hazy sunlight the gleam of the conical helmets of the Norman warriors, their kite-shaped shields, and spears and swords, as they marshal their ranks to charge the English armed with their clubs and heavy battle-axes. Taillefer, the Norman troubadour, chanting the song of Roland, begins the fight, and is the first to fall. Hundreds of the invaders perish miserably in the Malfosse, the stream that flows beneath the ridge extending from Mount Street to Caldbec Hill. A panic seizes the invading hosts, they turn to fly.



TELHAM HILL AND THE BATTLE FIELD



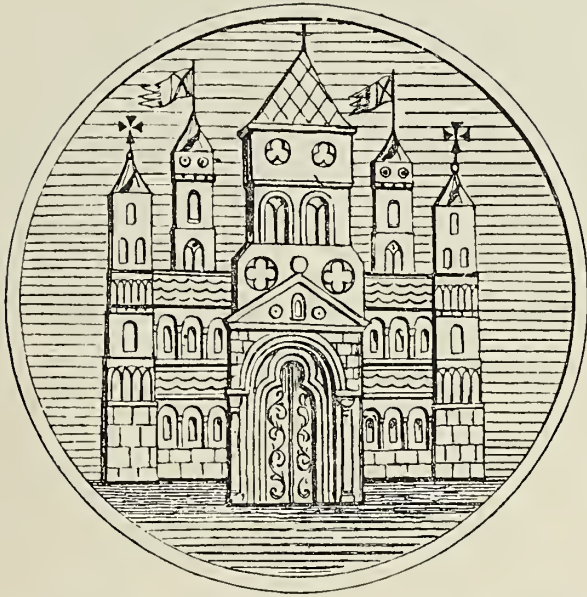
FRONT OF BATTLE ABBEY

Now William and his warrior-bishop half-brother, Odo of Bayeaux, stay the panic-stricken crowd. Now the English break their serried ranks in order to pursue the vanquished invaders, and then the tide of battle turns. Arrows fly fast and thick. Harold is wounded in the eye. The English are beaten back, and a complete rout and savage butchery follows. But Harold and his faithful body-guard still guard the English Standard. At last a warrior strikes him on the ventaille of the helmet and beats him to the ground. He struggles to rise, another knight strikes him on the thick of the thigh and he falls to rise no more. Where the high altar of the Abbey Church was raised, there is the exact spot where brave Harold, the last Saxon King of England died; where perished too Saxon England. The Norman banner supplants the royal standard of the English, and the Conqueror eats and drinks amongst the dead, and makes his bed upon the blood-stained field.

All this and much more flits before our memories as we view this historic spot, now so calm and peaceful and so beautiful, and our eyes are fixed upon this noble house which, by its sweet perfections almost drives away the recollection of that grim slaughter. The Conqueror found the English so troublesome to subdue that he had little time to build monasteries, and perhaps if it had not been for the frequent reminders of William

Faber, monk, who overheard the royal vow, Battle Abbey might never have been erected. However at length the builders began their work. Monk Faber sent for some of his brother monks from his Abbey of Marmon-tier to help him in designing the building. The site was not particularly favourable, a barren, wind-swept hill which lacked good water, was surrounded by dense woods and had no good stone for building. The monks wished to change the site, but William raged and stormed at them, and bade them do as he ordered, engaging to bring stone from Caen. The royal founder did not live to see his work completed, and the dedication of the Abbey took place in 1094, in the presence of his worthless son, William Rufus. Sixty monks of the Benedictine order were brought from Faber's Abbey of Marmon-tier; Battle was endowed with many rich manors, and was dedicated to St. Martin, the patron saint of warriors. Its Abbot was a person of high dignity. Supreme he ruled in his own domain, unfettered by any episcopal jurisdiction. He wore a mitre which entitled him to a seat in Parliament, and carried a bishop's crozier.

We shall see presently what time has left of the work of these Norman builders. Life in the Abbey passed tranquilly and peacefully. Sometimes royal visits disturbed for a brief space its accustomed calm. Hither came the renegade John, "shaking like a

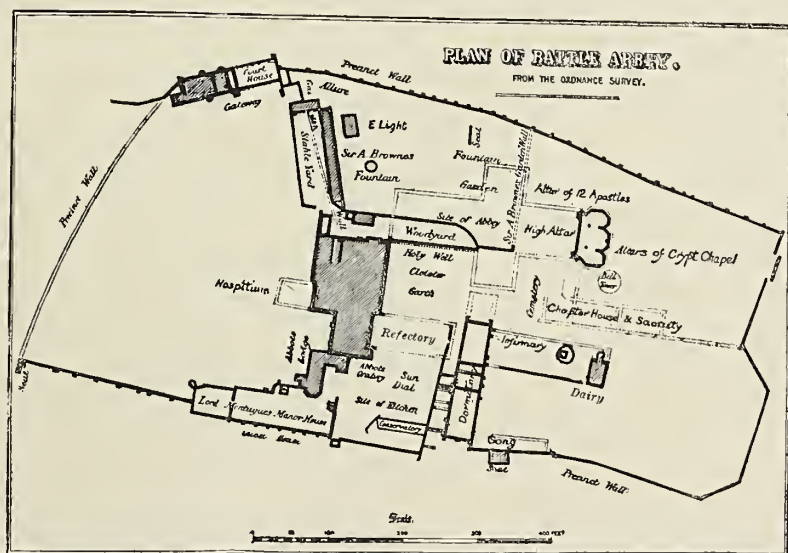


ANCIENT SEAL OF BATTLE ABBEY SHOWING
THE MONASTIC CHURCH, NOW DESTROYED

quicksand," offering upon the high altar a piece of the Holy Sepulchre brought from Palestine by his Lion-hearted brother. This was in the year 1200. In 1212 and 1213 he came again, seeking in the quiet cloisters for the peace he sought in vain elsewhere. The visits of Henry III. delighted not the monks. Attended by a troop of knights he demanded a considerable contribution from the Abbot's treasury for his contest with his barons. The battle of Lewes was then pending, and after his defeat the King sought refuge within the Abbey walls. At the beginning and end of his reign Edward I. came here, and Edward II. was entertained with much hospitality, and high was the feasting in the Abbot's hall. The table groaned beneath the weight of the peacocks, bream, swans, herons, "fessants", capons and twenty-score and four loaves from the Abbot's kitchen. Edward III. gave leave to the Abbot Alan de Retlynge to crenelate and fortify the Abbey. There were exciting times in the year 1377, and Abbot Hamo de Offyngton earned for himself the proud title of the "saver of Sussex and all Eng-

land." The French had captured the Isle of Wight and were coasting towards Winchelsea, when the news of their threatened invasion reached the Abbot. He sallied forth with his vassals and men-at-arms, and hastened to defend the town. The French sent messengers demanding a ransom. The Abbot replied that it was early to think of buying what he had not yet lost. The French offered to decide the matter by single combat. "No," said the Abbot, "I am a Religious, and only seek to defend and keep the peace of my country." The French said he was a craven, and began to attack the town; but so well did the Abbot's men fight, that the invaders were driven into the sea, and the poor Prior of Lewes, their prisoner, was rescued. "Ware the Abbot of Battel when the Prior of Lewes is taken prisoner," said the men of Sussex for many a year afterwards.

But soon the days of the Abbey were numbered. On a sweet May morning in 1538, the commissioners of Henry VIII. came on their shameful errand of plunder. They came along the highways decked in the spoils of the desecrated chapels, with copes for doublets, tunics for saddle-cloths, and the silver relic-cases hammered into shields for their daggers. A few months later the Abbey buildings were granted to Sir Anthony Browne, a favourite courtier. As he was feasting in the Abbot's hall on the night of his accession to the property, a solitary cowed figure appeared, and pronounced the



PLAN OF BATTLE ABBEY



HIGH ALTAR AND CEDARS

famous "curse of Cowdrey," The monk told him that by fire and water his line should perish. Two hundred and fifty years later the curse was fulfilled, Cowdrey house was burnt to the ground, and the last Viscount Montague, the lineal descendant of Sir Anthony, was drowned in the Rhine. The property was sold in 1901, and now has an American owner.

Sir Anthony deserved his curse (though it was a long time in working), for he pulled down the noble church, the chapter-house, cloisters and other monastic buildings. In spite of this Battle Abbey remains one of the most interesting mansions in the Kingdom. One comes away with confused memories of grey walls embraced by white clematis and red rose, gloomy underground caverns with double rows of arches, benignant cedars, fragrant limes, and a sweet fountain or rose garden with fantastic beds. The camellia walk and the yew-tree path attract the passing pilgrim, while in the grounds he feasts his eyes on the lily pond, and the three ancient stew ponds of the Abbey, wherein the fish were preserved which provided the monastic tables with food on fast-days.

Within the high surrounding walls of the precincts flourish oaks and limes, sycamores, poplars, chestnuts, scobel firs, and some fine *auracaria imbricata*. We will try to describe each part of this pleasant picture.

First, we come to the grand gateway where many a pilgrim has come to view the relics, and many a criminal has knocked to claim sanctuary. On the right of the gate is the old almonry house, a fine, half-timbered building erected for the accommodation of pilgrims. The gateway, one of the finest in England, is a noble example of Late Decorated work, and has not suffered from "restoration." It was built mainly by Abbot Retlynge about the year 1338 when, as I have said, Edward III. granted license to crenellate and fortify the Abbey. It has a frontage of 150 feet, and consists of a central portion and two wings of unequal length. Retlynge built the central and east wing, utilizing the west wing which was built in the late Norman period, and transforming it by inserting decorated windows and ornamentations. At least that is the story which the stones tell. The central tower rises to a height of 54 feet and is 35 feet square. There is a large gate and a postern. There is a vaulted ceiling, and heads appear in the



RUINS OF DORMITORY

bosses which are said to be those of William the Conqueror, Harold and his queen Edith the Fair, or the Swan-neck: according to other authorities the two last represent Edward III. and Queen Philippa. Over the door leading to the monastic prisons is the Hangman's Beam, a convincing evidence of the might of the Abbot, who had the power of life or death over his prisoners. You can see the grooves in which the portcullis worked. It was manipulated by a sentinel stationed in a small closet in the turret. There are also openings in the vaulted ceiling for pouring down boiling oil or melted lead or red-hot sand upon an attacking foe, and also a small stone cauldron for heating these mediæval materials for defence. Amongst the carvings I noticed that of a smirking gentleman with flowing hair, and of another watching intently a beautifully carved little nun in gorget and pointed wimple with a smiling face, engaged at her devotions. The finest view of the building is that seen from the Abbey courtyard. The Eastern wing has lacked a roof for over a century. It was the Manor Court House, and was altered by Sir Anthony Browne.

We now walk along the drive past the wall



SPOT WHERE KING HAROLD FELL

of the stable-yard, and have a fine view of the west front of the Abbey. The two windows on the left, which are modern, give light to a fine vaulted room now used as a drawing-room. This room is said to have been the Locutorium of the monks, though this is doubtful. Above are some suites of apartments which formed part of the Abbot's Solar. The roofs are not ancient, as necessity compelled them to be renewed in 1720. Then we see the interior of the great Hall, a noble apartment, the dining-hall of the Abbot. The present roof was erected in 1812, but it

follows in design the former one, and is composed of hammer-beams with pendants, queen posts and rafters. The old daïs remains, the panelling is modern. The walls bear the shields and banners of the Norman leaders. Over the large fireplace are the arms of England and the Abbey. Some panels of fine old arras tapestry adorn the walls, brought from the Continent by Sir



GRAND GATEWAY



THE HALL

Godfrey Webster at the beginning of the last century. The subjects are taken from Tasso's *Gerusalemme Liberata*. There are some fine portraits of the Webster family painted by Reynolds, Lawrence, Romney and Murray. On the dais stands the Abbot's Chair, beside which two figures in armour stand sentinel, and at the other end is the minstrel's gallery. It is a noble room wherein many a king and earl and knight have enjoyed the Abbot's hospitality, and wherein the spoiler of the Abbey held his feast when he heard the "curse of Cowdrey." Next we view on the south the new wing called Queen Elizabeth's wing. Formerly on this site stood part of the Abbot's lodging, reconstructed by Sir Anthony for the accommodation of the Princess Elizabeth. He was so great a favorite of his royal master that he was appointed guardian to his daughter, who, however, on account of the courtier's death never came to Battle. The present building is modern, and was erected by the Duke of Cleveland in 1858. It contains a noble library.

A remarkable feature of the west front is the curious carving of the gargoyles. I noticed three mediæval minstrels, close shaven with long hair and flat caps, one is playing a

mandolin, another a harp and the third a fife and drum. On the string course are four grotesques; others, I am told, have disappeared. There is a weird winged figure with the legs of a goat, a fierce lion, the broad fringe of its mane resting on its forepaws, a hooded monk grinning from ear to ear. The carving is bold and free, though somewhat coarse and rough, and full of humour and spirit. There are curious full length little figures on the battlements, with their feet dangling down, looking quaint and strange. These figures are unique.

Ascending the stone steps leading to the Upper Terrace, we stand on the site of the old Guest House or Hospitium of the Abbey, where the strangers who flocked for entertainment to the Monastery were lodged. This was presided over by the hosteller who, in another house, was required to have the qualifications of "facility of expression, elegant manners, and a respectable bringing up; and if he have no substance to bestow, he may, at any rate, exhibit a cheerful countenance and agreeable conversation, for friends are multiplied by agreeable words." Here clean cloths and towels, cups and spoons, mattresses, blankets, sheets, pillows and quilts were always in readiness. Beneath

our feet still remains a barrel-vaulted chamber, the crypt of the hospitium. The rest has perished, having been destroyed in order to make way for Sir Anthony's Manor House. This, too, has vanished, with the exception of the two stair turrets, which stand out gaunt and solitary, sole relics of the Tudor mansion. A wing of the house extended westward 40 feet beyond these turrets.

From this terrace you can see the field of Senlac, at the time of the Conquest a wild, rough, bare down covered with heather and furze. Here, on this very spot, the Saxons took their stand. Over there, on our left, is Telham Hill, where the Norman host rested on the eve of the battle. We need not again follow the fortunes of the fight, in which 30,000 men are said to have perished, after a battle which lasted nine hours.

We will now pass on to the monastic buildings, and try to rear in imagination the glorious minster that once stood there. Scarcely a wall remains. Its length was 315 feet, and its ground plan was in the shape of a cross. The wall on the right of the wood-yard is the south wall of the south aisle. On the south side of this was the old cloister court, now a very charming flower garden.

The vaulted cloisters surrounded this on its four sides. On the north side of this court was the south aisle of the church, on the east the south transept, chapter-house and dormitory, on the south the refectory, and on the west the existing house, which then consisted of the Beggars' Hall, a fine vaulted room, and the Lay Brothers' Dormitory. A buttress, a jamb, some cinquefoiled arcading, are all that remains of the refectory. The interior arches of the west walk of the cloister are seen on the front of the house.

The great monastic dormitory remains, a long imposing building, though roofless. It is 150 feet in length. Its lancet windows (twenty-four in number) and buttresses show that it was constructed in the Early English period. Beneath this are three vaulted chambers, with Purbeck marble pillars, the uses of which can only be conjectured. One is said to have been the scriptorium and library which had a charcoal fire burning in its centre for the monks to warm themselves and dry their parchments. The fragments of a stone seat are seen surrounding one of the rooms, and a large cross of white stone is inserted in one of the walls. The form is unusual, as the arms are slightly raised. The volute appears



THE DRAWING-ROOM



CLOISTER FRONT

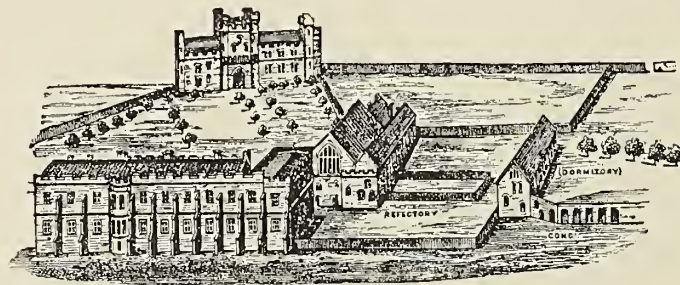
in the carved capital of one of the pillars.

One other sight must be seen. Excavations have revealed the three eastern chapels of the crypt of the beautiful minster. Above these once stood the three eastern chapels of the church, and nigh these the high altar of the church (some distance westward of the spot usually pointed out), erected on the place where the last Saxon King of England fell, and with him the flower of his brave army. Tradition, handed down from father to son, had for centuries preserved the remembrance

of this historic spot, and the evidence found by the spade confirmed the truth of the legend. This is the most historic spot in all England. Here Harold and his brothers were slain surrounded by the men of London. Here was the grave of Saxon liberty. Here William knelt in thanksgiving for the crowning victory of Senlac, and giant cedars guard the spot hallowed by

the memories of ancient prowess and the death of heroes.

Pilgrims still come in crowds to visit this historic house, though the shrines and holy relics have long since vanished, but the privilege of sanctuary has not quite lapsed in this place of peace and quiet, girt by its noble elms, its yew-tree walks, its hollies, while the rooks caw overhead: a very lovely sanctuary from the world's rude clamour and the restlessness of modern life, a garden and a house of Peace.



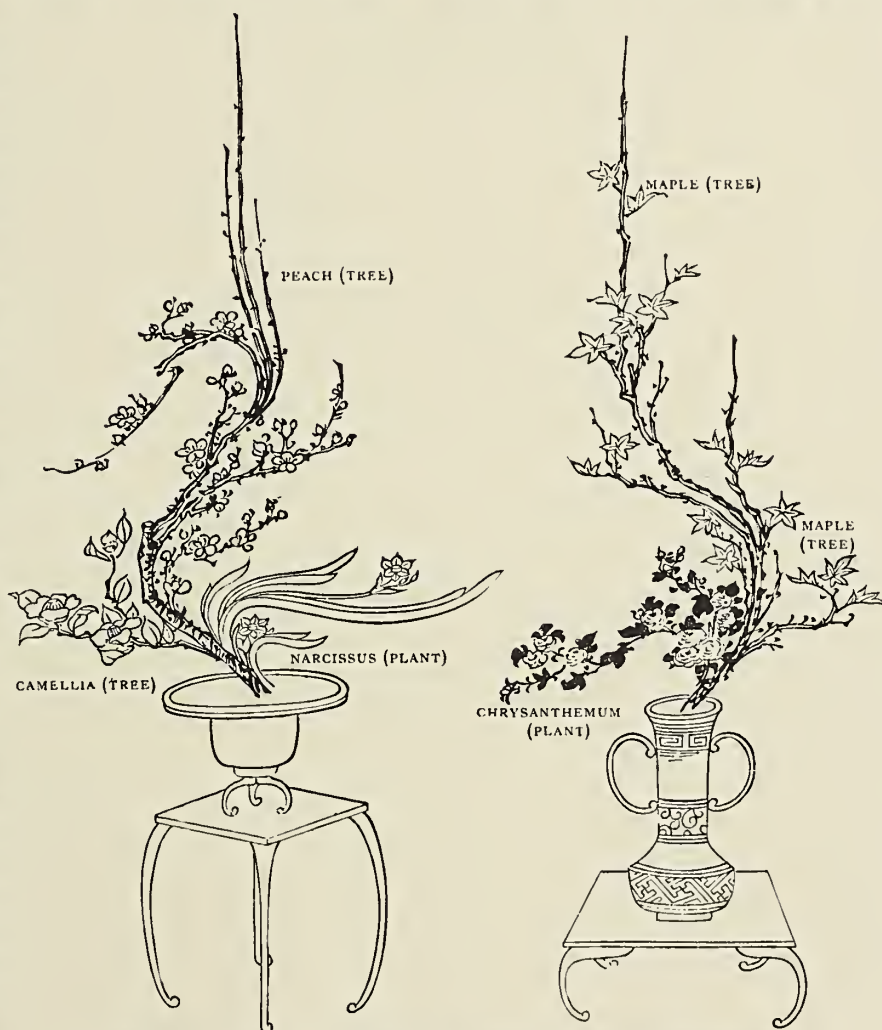
Battle Abbey from the Court Manor Map, 1724

FLORAL ARRANGEMENT IN JAPAN

BY EDMUND BUCKLEY, PH. D.

THE European style of flower arrangement is to gather a wide variety of blooms into a solidly packed, hemispherical bunch, with an eye to harmonious color effect. This is the bouquet, it is hardly seen in the United States, and its obvious drawback is hardness of contour. The current American style is either to group a score or so of blooms of one kind, in order to obtain a mass of one color, or to dispose a few choice specimens in a narrow vase without further thought than for their individual beauty. But not one in a hundred persons ever considers the harmony of that color mass with its surroundings, or the disposition of these individuals as members of a group. The drawback of the mass is that its separate flowers are braced against each other like utilitarian wheat in a sheaf, or else flop over each other like heaps of slain on a battle-field. As for the individual flower, it often seems to loll helplessly against the rim of its vessel like the lifeless form of Judy just murdered by her brutal Punch and flung across the balcony. It remains true, of course, that the beauty of leaf and bloom in point of both line and color is so consummate as to win universal admiration without good arrangement or even in spite of a bad one. But yet there is a more excellent way which we ourselves may devise; and the Japanese have shown us at least another way, which is but little understood, although its adoption would much extend our resources.

The Japanese name their floral art *ike-bana*, and it is their own creation, being the outcome of two distinguishing Japanese traits, namely, ardent love of flowers and keen appreciation of line. It may easily pique the reader to see supremacy accorded the Japanese in two such fundamentals of human culture, but so the consensus of qualified judges goes. Where else are plum, peach, and cherry trees cultivated for their bloom rather than for their fruit? Where else do holiday crowds make the month's bloom their chief object of interest; and accompany it, not with feasting or revelry, but with versifying? Where else has a sovereign gazed



TWO TYPICAL JAPANESE FLOWER ARRANGEMENTS



AN UNBALANCED ARRANGEMENT

his fill at an aged plum tree arrayed anew in delicate bloom? and, having departed to some distance, returned to it in order to gaze again? As to keen appreciation of line in nature or art, a score of Western authorities, for example, W. Anderson and R. Muther, frankly accord supremacy to the Japanese; and the floral arrangement we are considering forms a conspicuous example of it.

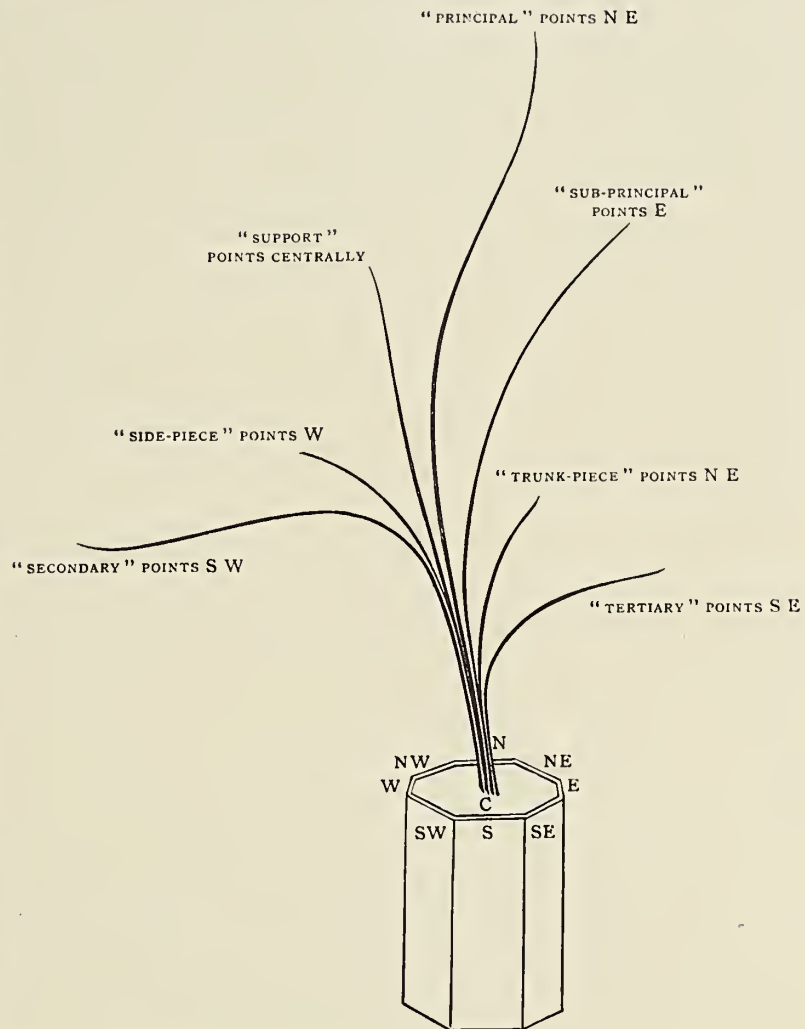
Perhaps a third source for *ike-bana* should be cited, namely, that marvelous power for elaboration which has shown itself alike in the famous ceremonial tea, in the incense

pastime, in the lacquer art-craft, and in the recent perfect preparedness of the nation for war by land or sea. Mr. Francis Brinkley observes that, "Every social usage that has grown to maturity in Japan shows traces of elaborate care bestowed upon it by generation after generation of refined practice," and very well comments on the fact with, "Some credit may be claimed for a society that has occupied itself with such refined pastimes rather than with roulette, faro, or poker." Only the barest outline can be given here of a system which has grown since the sixth century and of which only a typical school is described in Mr. Conder's entire work on the floral art of Japan.

The simplest type of *ike-bana* comprises three pieces: a principal in the middle, a secondary on one side and a tertiary on the other. Apparently in order to avoid any semblance of symmetry, which a vertical line might impart to the group, this principal stem springs from the water straight-lined but inclined 45 degrees—right or left—from the vertical. It then bends strongly but not sharply into a direction at right angles—or 90 degrees—to the former one; and finally bends again 45 degrees from its former direction, so as to reach the vertical. This vertical section sometimes comes over the centre of the vase whence the principal sprang, but sometimes on that side of it opposite to the bow made by the two curves. The secondary and primary stems each form double, that is, S shaped, curves, and each deviates from the principal in a tangential line. The secondary is placed on the convex side of the principal, and tends to the vertical; the primary is placed on the concave side of the principal, and tends to the horizontal, so as to fill out the hollow made by the principal and

to balance the entire composition, to which end it is also usually longer than the secondary. Within these close limits, there is still room for considerable play of choice in both line and composition, while color is in this case ignored. Indeed, one or two or even all the members may be simply foliage of the same hue and tone of green, *ike-bana* being properly synthetic designing in line, which, to be sure, is a flower-art unknown outside Japan.

What is the force and meaning of this curious Japanese flower arrangement? It is not other than the principle governing other decorative arts in Japan, namely, the harmony of balance secured without repetition, and it marks an advanced stage of art-sense. Symmetry, on the other hand, secures harmony by sameness of shape, as well as by equality of bulk, and finds its most suitable application in architecture, where, indeed, the Japanese also recognize it, as expressive of dignity and repose. Balance, on the contrary, spares some degree of these qualities, in order to exhibit daring and action. In some cases the entire composition is thrown on to one side of the vertical line rising from the centre of the vase, and thus the dignity and repose are wholly sacrificed to the daring and action. Such a composition was perhaps suggested by—and it certainly resembles—a contorted pine clinging to the side of some bare mountain rock, quite a common sight in Japan. Mr. Conder's skeleton plans of *ike-bana* all conform to this unbalanced type, but all except three of some forty practical examples he gives show balance. There is compensation in art as well as in life, and this asymmetry—whether balanced or unbalanced—has its own meaning and beauty, certainly for Japanese minds and eyes, though possibly not



CARDINAL DIRECTIONS FOR JAPANESE
FLOWER ARRANGEMENTS

yet for ours. In any case, asymmetry exhibits that forceful vitality which is native to every normal growth, and it is for this reason that the Japanese have named the practice *ike-bana*, that is, living flower.

This simplest three-lined composition may be enlarged to a five-lined one by insertion of a so-called "support" between the principal and the secondary, and of a "sub-principal" between the principal and the tertiary. Still two more stems may be introduced as shown in the diagram of cardinal directions. Each new pair must differ in length from each other, as well as from the original members, in order to secure pleasing variety. Together with this profile composition must go one in plan, the variety of which is indicated in the same diagram of cardinal directions.

In point of material, if one species is used, say for the trilinear arrangement, it may be either plant or tree; but if two species are used, both plant and tree must be included. In the latter case, what is called sandwiching, that is, placing a tree stem between two plant stems or vice versa must be avoided; Japanese, in this point, as well as in the previous one of shape, preferring the dash and force

of asymmetry to the composure of its opposite. This order, so entirely strange to our own native feeling and so unattainable by our imagination, has yet its justification in meaning, and can doubtless come to seem to us as beautiful as its alternative scheme.

A further instance of the consummate reach of Japanese art-sense appears in the demand that the *ike-bana* group shall be so placed as to make an agreeable combination with the kakemono or painted scroll near which, in the parlor alcove (*toko no ma*), the flower group is regularly placed. And a like demand is made even in relation to any object of the garden outside that may be visible through the open window. Surely, the force of esthetic impulse can go no further than it has done in these exactions, response to which may well require the long training given it in Japan. Finally, not even the moral influence of *ike-bana* has been overlooked, for the Japanese claim that its practice conduces to serenity of temper and release from worldly cares and ambitions; and no one acquainted with the Japanese can doubt that it really justifies the claim.

It is evident that some manipulation will be required to bring stems into the desired shape. This is done with the two thumbs and forefingers placed closely together, with a force just short of breaking. The harder stems are shaved with a knife at the points to be bent, or are softened with boiling water, or heated



"DEW-SPILLING LEAVES"



"NAIL-HEAD" ARRANGEMENT



"COLOUR-SANDWICHING"



"FACING-BRANCH"



"CROSS-CUTTING"



"EQUAL-RANGING"



"FLOWER-STEPPING"

ERRORS TO BE AVOIDED

over a slow fire; and a rag is wrapped around the part to prevent splintering. A dip in cold water after the bending restores rigidity and thus makes the curves permanent.

Various means are also used to extend the life of the cut flowers. Stems without knots have their ends either charred or plunged into boiling water, which contains a little sulphur or arsenic. Charring is never used in the summer time, and some masters of the craft always mash the ends of cuttings. All cuttings should be made at dawn or dusk, except in the coldest season; and should be kept in a cool, damp place, unless manipulated at once. In hot weather the cuttings are immediately treated to a bath, but in a moderate temperature are only sprinkled.

Persons not inclined to venture on *ike-bana* without special training may adopt a modicum of it by use of a leaden holder

in any vessel, be it shallow or deep. To make the holder, cut from sheet lead, one-sixteenth of an inch thick, a strip twelve inches long and one and a quarter wide, and bend it breadthwise backwards and forwards so as to form some eight or nine loops, in which the stems of flowers can be loosely held. By this simple means a few choice flowers or leaf-sprays can be composed into a group for line or color or both. The combinations possible are, of course, endless, and the delight derivable therefrom proportionately varied. The Japanese often lay flowers and implements before a guest and invite him to try his skill at *ike-bana*; and by us also the graceful art might well be made a subject of discussion and friendly competition.

The illustrations used in this article are from Couder's classic volume "The Flowers of Japan."



Japanese Dwarf Trees



WHITBY HALL FROM THE SOUTHWEST



MANTEL AND CUPBOARDS IN SITTING-ROOM

WHITBY HALL

A VANISHING LANDMARK OF PHILADELPHIA

BY EDWIN BATEMAN MORRIS

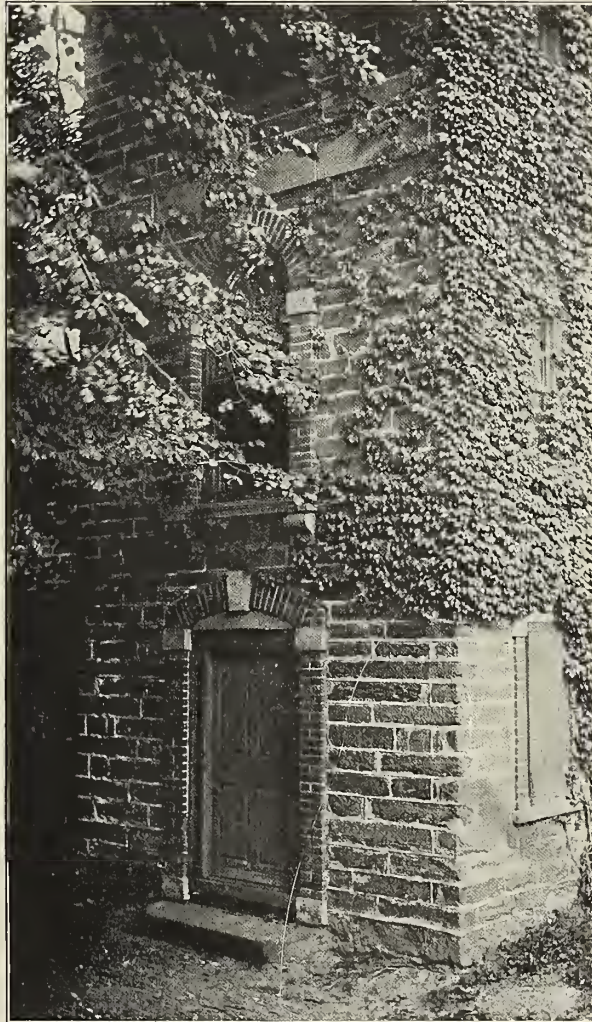
ON Fifty-eighth Street, between Baltimore Avenue and the Darby road, there is an old house which antedates the Stamp Act. It is now making a last pathetic fight against the irresistible tide of "civic improvements," which has threatened for a decade to submerge it. Resting amid a clump of trees that were alive before the city crossed the river, it defies the asphalt streets and the rows of operation houses. But one feels instinctively that it is being crowded out. Five years ago it was in the country. Twenty-five years ago it was half a day's journey from Philadelphia. Now they have torn up the old corduroy road and put down a double trolley track in its place; they have run a street across the front lawn and turned a sewer into the little stream that babbles behind the house; and on the other side of the trolley tracks another street is now waiting the word to plunge into the grove of trees and draw up beside the side porch. It is the old story of the helpless resistance of the last patrician square of real country against the advance of urban improvement. Streets and sewers and trolley tracks are not to be turned aside by the remembrance of robins and butterflies. When a country house, backed by never so much personal attractiveness

and old-time association, finds itself in the flood-tide of civilization, no sentiment will save it—for an advanced rate of interest on the original investment is an unanswerable argument.

The house is called "Whitby Hall," after Whitby in England, and was erected in 1754 by a certain Captain Coultas. He had built himself a frame house on the site as early as 1741, which has been replaced by a part of the present structure. After his death the house passed into the hands of a very notable figure in Philadelphia—George

Grey, the owner of Grey's ferry and the old mansion on the Schuylkill, "Sans Souci." There is every reason to suppose that Grey had Washington himself, whom he knew well, to visit him in the old house, but somewhat unfortunately there is no proof of it. Grey came into possession of the house by marrying a niece of Captain Coultas's. It is very interesting to note that before this lady, who was born in England, came to America, she studied medicine as a preparation for the wild and rigorous life here, where she supposed a physician was an unheard-of convenience.

The plan of the house is simplicity itself—of the sort which is arrived at by placing one room of a given width in a



DOORWAY UNDER STAIRS



THE STAIR HALL

certain appropriate spot and adding to it, as occasion demands, other rooms of the same width and varying lengths—like dominoes. There are now six divisions thus connected: an old parlor, in which is a huge fireplace, by some accident not removed in a frenzied crusade which substituted numerous meretricious mantels for real old fireplaces; an old hall; and the living-room (which were all included in the original building), and three other rooms added at a later date. The original plan was of the shape of the letter T—the old parlor occupying the right half of the cross-bar, the living-room the left half and the hall being the upright, but running through to the other side of the house—thus dividing the parlor from the living-room,—and being the only break now in the absolute rectangle of the house. The hallway is not only an example of the most refined and discreet Colonial architecture, but possesses as well, in its good proportions and delightful detail, a charm of individ-

uality and feeling which it is pleasant to consider has not been effected by the usual bizarre Colonial methods. The Ionic pilasters are in classic proportion and have caps that are exquisite bits of carving. The view looking up the stairs is charming. The simple round-arched window—delightful in its proportions and general appropriateness—makes one feel the uselessness of the modern tendency to force a Palladian window (of which there are very few examples in old Colonial work) upon every defenceless stair-landing. The balusters of the stair are clumsy, but their lack of grace is not obtrusive, and the general effect is extremely interesting. The hall under the landing, lighted by two quaint little windows, drops down a step for head-room, and immediately under the stair-window is the old back door, now never used. The whole hall has the atmosphere

of the real Georgian.

Outside it is not so purely in the style but is most entertaining. The brick facings (which were brought over—every brick of them—from England), in combination with the grey stone walls and the Colonial muntin bars, are wholly picturesque. In the gable of the hall wing, which is to be seen in one of the illustrations, is the bull's-eye. Captain Coultas took it from one of the ships he owned and put it there, but, unfortunately, it is too high up from the floor to see out of, so it is of no great value, except as a relic of George II.'s merchant marine.

Viewing the house from the front, one gets a glimpse of a quaint little doorway under the terrace, which is the outlet of a tunnel that communicates with the wine cellar, where Captain Coultas and George Grey were wont to have the casks rolled in. The cellar itself was in the early days an elaborate affair, subdivided in the English fashion into meat cellar, provision cellar, wine cellar and

so forth. They still have the meat block that was used there. A very curious fact is that there was once in the cellar a huge fireplace (since blocked up) to make it comfortable in winter. The chimney breast for this runs up through the house between the new and old part and is thick enough to have been a buttress for Notre Dame, so that the doorway between the living-room and the newer parlor, which are separated by the chimney, is a little hall. There used to be fireplaces in each of these rooms, which have since been cheerfully replaced by marble mantelpieces with hot-air registers. These marble mantelpieces are pathetic, when one considers that the originals must have been charming—as all the other fireplaces in the house are. Those in the bedrooms with their quaint tiles are the most attractive things imaginable.

The fireplace in the old parlor is interesting. It exhibits the same restraint that dominates the rest of the house. Its simplicity is good—there are no long spindle columns and no trite scroll-work with stringy festoons of flowers. The decoration is discreet and well-placed and has the added charm of being extremely well executed. The whole was brought over from England. A very remarkable thing about it is that the huge panel over the fireplace opening is made out of a single piece of wood, which has not warped enough to show a single joint. The closets at the sides of the fireplace are quaint, with their curiously sawn shelves and ornamented little plaster half-domes at the top. The present entrance to the house is not at all visible from the street. When you enter at the iron gate, you are confronted by walls everywhere in which there is no sign of a door, for that side of the house was not originally intended to be seen first. However, you keep on past the protruding wing, which is the old hallway where you

notice the door is securely locked, and presently you see the entrance door—in the spot that ought to be the rear of the house. This entrance opens into another hallway, which is quite modern—not being more than a century old. The peculiarity of all the hallways in this house is that they simply lead from one side of the house to the other and do not assist at all in the problem of getting from one room to another, which is a feat that must always be accomplished by going through another room. For instance, if one is in the living-room and wishes to attain the dining-room, when some one is entertaining guests in the parlor, which is between the two, one must go upstairs by the old stairway and come down again into the new hall and thence to the coveted destination. However, such things are only occasional inconveniences, which do not detract from an attractiveness there is about



THE STAIR LANDING

the old house, even if it is arranged like a railway train. There is always a charm about old badly-planned buildings anyway. It is quite certain that if a thing is done badly enough to have individuality it will grow to have a certain picturesqueness and interest which cannot be rivalled even by perfection itself. So the instant one goes into the rambling old house one feels he would like to live there, simply because it is different.

It is a pity the old house has to go, as it no doubt will, for the streets are crowding it

so it is losing all its former picturesqueness. Its association with three centuries, its charming Colonial architecture and its location among those fine old trees, make it a delightful if not an ideal country house. It would be a charming setting for a romance of the time of Benjamin Franklin. But now the sewers and the trolley tracks and the operative builder are destroying the romance.

The cars of the Fifty-eighth and Sixtieth Streets line cross the lawn, but few who idly gaze at the old house have any idea of its history.



THE STAIR WING



The Wickiup

THE HOME OF AN ARTIST

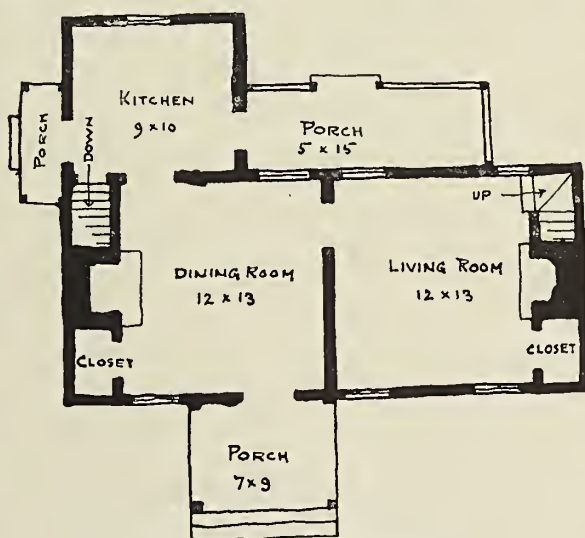
BY E. N. VALLANDIGHAM

HIGH upon a spur of the Dunderberg overlooking Stony Point and the noble expanse of the Tappan Zee, a painter and his wife have made, from very unpromising material, an ideal but inexpensive home. One of the couple had sentimental reasons for seeking this high perch, for a few hundred feet below and almost on the edge of a beetling cliff that overhangs the tracks of the West Shore Road, stands a great old ancestral home, deserted now, but still well kept amid its mountain lawn and noble trees. When casting about for a spot upon which to set foot to earth the pair naturally thought of the old familiar region. The great old house was impossible, but a local relative suggested a cottage on the Buckelbarrack. Seen from the snake-like road half way down the slope, the cottage looked like a mere bird-house,

and it seemed small enough even at close quarters. But unimpeachable local tradition taught that the original builder of more than a century ago had lived in the house with a wife and fourteen children when it was scarcely more than half its present size. That fact, taken in connection with the view and the spring of delicious water gushing from the hillside, was sufficient to determine the doubters. Double the house room that

sufficed for sixteen in the youth of the nineteenth century ought to yield comfortable shelter for two in the boyhood of the twentieth.

So the couple took the cottage and its barn hard by, and there they wintered. Then with the coming of spring they bought "two acres, more or less," of the rough slopes lying about the house. The demesne seemed amazingly large for the area named in the



PLAN OF THE WICKIUP



ONE OF THE WALLS OF THE STUDIO

deed, until a visitor suggested that they had really bought both sides of the soil. They had also purchased incidentally an unobstructed view of perhaps a hundred square miles, and an inexhaustible reservoir of fresh mountain air. From the tiny front porch of the cottage the view takes in miles of the Hudson, and a vast outspreading of the wooded mountains. At night commonplace Haverstraw twinkles with lights like another sky, and the perpetual play of light and shade upon moving river and still mountainside lends the scene inexhaustible variety. The inhabitants of the cottage have but to open the door of their little dining-room to feel themselves one with the vast of heaven, and the ample stretch of woodland and water.

The place is really but a laborer's cottage transformed by taste into a charming home. Luckily for the occupants of this century, the original builder of the last preferred two rooms of fair size to three or four mere closets, so that once within the tiny house one has a certain sense of relative spaciousness. Dining-room, living-room and the smallest of kitchens make up the ground floor. A great stone chimney at each end of the house gives an ample fireplace to each of

the chief apartments. The dining-room measures twelve feet by thirteen; the living-room is of about the same dimensions. It had not occurred to the owners and occupants that their ceilings were specially low until the tallest man in the family connection came a visiting to the place. Then it was discovered that he could barely stand up in either room with his hat on, and had to bow his bared head in passing from one room to the other. There was great satisfaction when he obligingly consented to take his hat off on coming indoors.

Those two rooms are a miracle of compactness. The oddest little closets open here and there, and the main stairway to the half-storey above is just like another closet with an opening barely two feet wide. The tall visitor was almost able to stand on the bottom step and view the second storey. No guest weighing above two hundred pounds is to be entertained overnight, since no such person could possibly mount the stairs. A man of moderate height can stand erect in the upper rooms by planting himself precisely beneath the roof-tree. What the visitor sees as his head reaches the level of the second storey on his tortuous way up the main stairs is three little



THE LIVING-ROOM FIREPLACE

The Home of an Artist

rooms en suite, their ceilings sloping to the eaves about two feet above the floor, and both walls and ceilings covered with the gayest of flowered paper. Two guests can be housed over night here. The barn, just transformed into a studio, has an elastic loft reached by a portable ladder, and a tent on the lawn will further extend the house. The tiniest bed-chamber of the cottage has been appropriately called the woodchuck hole, and the cottage itself is called The Wickiup.

Nothing could be sunnier or cosier than the little dining-room with its apple-green paper, its quaint old beaded closet doors, its tiny corner cupboard of oiled pine, and its old-fashioned settle, the high wooden back of which turns over to make the narrowest of dining tables. A rifle hangs near the ceiling over the fireplace, and on the mantel a pot of milkweed in the cotton lends a delightful decorative touch. The mistress of the house can almost open the kitchen door without rising from her place at table. As to the kitchen, it has just room for the Aladdin stove and a few utensils. It is the pleasure of the mistress to be her own cook, though a mountain neighbor, with a trifle of six or



VIEW FROM THE WICKIUP—STONY POINT IN THE DISTANCE

seven children of her own to care for, manages, when needed upon festive occasions, to lend a hand at the cottage. When the assistant is in the kitchen the mistress prudently gives orders from the dining-room, for the smaller apartment hardly admits of two skirted occupants at once. Under a covered shed just outside the kitchen door are the water buckets and hand-basin.

From the dining-room door one looks directly into the glowing hearth of the living-room. Rugs and mellow hangings conspire to make this apartment soothing and agreeable to the eye. The morning sun floods the place for hours. Over the broad fireplace

with its severely simple and-irons is a mantelpiece quaintly decorated in odd traceries of local design and execution. At all seasons of the year the neighboring mountain slopes lend of their flora for the decoration of this and the other apartments. In May the place is delicately colored with wood flowers and fragrant with the trailing arbutus. In June the dogwood gleams like a wraith in the gloom of evening when a cool breeze from the mountain tops justifies a glimmer of fire on the hearth, and half a dozen dandelion bolls cunningly preserved in their downy



A BEDROOM IN THE ROOF

perfection by a scheme of the mistress lend an ethereal touch to the decorative scheme. Pictures on the wall and the gleam of lightly gold-tooled books from the simple bookcase complete the charm of the apartment. From its windows one sees the wide expanse of sky and landscape, the roofs of a few neighboring houses lower down the slope, for the occupants of the Wickiup are the highest perched of the inhabitants, and the stone wall that outlines a bit of green lawn islanded in the rough mountainside.

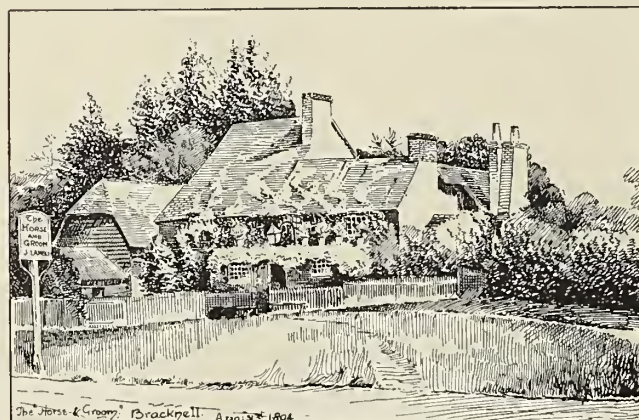
Outside the studio is a barn, plain and simple. Within, however, it is a true workroom. A hint caught from a French railway station led the master of the place to frame many canvases as part of the inner wall. He chose the beautiful gulf cypress for his wainscoting, and it makes admirable picture framing.

Five minutes from the house takes one by any of several densely shaded old wood roads into the young forest that clothes the Buckelbarrack. Here grow all the wild flowers of the region, arbutus hidden beneath the leaves, and glorious clumps of laurel and wild rhododendron. From the top of the Buckelbarrack one sees again the welter of wooded hills, and faint traces of the old perilous mountain road by which Wayne and his soldiers crept upon the British at Stony Point to snatch a victory of surprise.

The earliest sounds of morning at this mountain cottage are the songs of many birds. At evening one hears the pleasant flat tinkle of cow-bells, for cattle feed all up and down the mountainside, and in the

silence of the night there come thick-throated cluckings, and deliciously liquid musical tones from the brook that frets its way in a hundred threads and foamy falls and rapids down the rugged stony slope to join the placid tidal Hudson. Squirrels play about among the trees, and a keen ear could probably detect, after nightfall, the bark of a prowling fox.

There are neighbors not far away, placid folk of Dutch extraction who move as if under the languorous spell that cast Rip Van Winkle into his twenty years sleep. The very names of the neighbors are full of rural charm and redolent of nature: Captain Lavender occupies the nearest cottage, whence he overlooks the scene of his adventurous voyages when he commanded a Hudson river steamer. Hard by are the Roses and the Hollys. Ruddy little mountaineers trudge of mornings down the slopes to the public school in the village below. There; too, is the post office, where the New York morning papers await their subscribers an hour before they are placed upon the breakfast tables of suburban homes, but no rural "deliverer" under Federal sanction climbs these heights carrying mail to the mountaineers. A steep and winding path crossing the brook and climbing several stone walls, takes a spry person in fifteen minutes to the railway station, whence express trains deliver the traveler to New York in an hour and a quarter, but neither shadow nor smoke of the vast dropsical metropolis can soil or threaten the inviolate heights of the little Wickiup on the Buckelbarrack.



An Old English Inn

ST. AUDRIES

BY FANNY ACLAND HOOD

ST. AUDRIES is beautifully situated about 150 feet above the sea, on the north coast of Somerset, at the foot of the Quantock Hills, where they dip into the Bristol Channel. The house, of red sandstone, toned down in the older part to a warm grey and covered with ivy and Virginia creeper, stands in a valley, backed up with woods of oak, sycamore, chestnut and Scotch fir. The Park rises behind the house to a height of 800 feet above the sea and commands lovely views of the Bristol Channel and Welsh coast to the north, of the Mendip Hills to the east, and of Dunkery Beacon and the borders of Exmoor to the west; while the foreground of gorse, heather and fern is enlivened by groups of fallow deer and any number of rabbits, white and brown. Wandering through the wild

part of the Park one may come suddenly on a small herd of red deer, and when the stag-hounds are out, the wild, hunted deer from the Quantock coverts often try to baffle their pursuers by jumping the Park fence and running through the Park herd.

"St. Audries" is the abbreviation of St. Etheldreda, to whom the church is dedicated. It is said that the word "tawdry" has its origin in the little knickknacks made for sale by the nuns of St. Etheldreda's. The present house stands on the site of an old Tudor mansion, to the remains of which it has been added. The old Hall which formerly existed in the centre of the house had been turned into an entrance hall and library with bedrooms above, and in the attics were found traces of a beautiful decorated oak roof. The



ST. AUDRIES HOUSE



ST. AUDRIES FROM THE POOL

late Sir Alexander Acland Hood rebuilt the Hall on the site and in the style of the old one. It is 52 feet long 26 wide and 40 high, with an open oak roof and a minstrel's gallery. The walls are hung with family pictures, swords and medals, and heads of wild and Park red deer.

For many years the property belonged to the Malet family, who sold it early in the 18th century, and after having passed through the hands of several owners it was bought in 1836 by Sir Peregrine Acland of Fairfield and given by him to his daughter and heiress on her marriage to the late Sir Alexander Hood of Wootton. With the Fairfield property it passed from them to their son, the present Sir Alexander Acland Hood, Chief Whip of the Conservative Government. The old family place, Fairfield, about 6 miles from St. Audries, descended through heiresses from the Vernais to the Palmers, and from them to a younger branch of the Aclands of Killerton, of whom Sir Peregrine Acland and his daughter, the late Lady Ac-

land Hood, were the last representatives.

As St. Audries is the more beautiful place of the two it has been made the family home, and all the pictures and furniture from Fairfield have been placed there. At one end of the Hall hang pictures of the Hood family, the sailors, Lord Hood, Lord Bridport and Sir Samuel Hood, who between them took so many ships in the great war with France. Two flags hang over their portraits, one, a Russian naval flag, taken August 27, 1808,

by Sir Samuel Hood, H. M. S. Centaur, 74 guns, from the Russian ship Sewolod, 74 guns, in the Baltic; the other, a French naval flag, taken by Captain Alexander Hood, H. M. S. Mars, from the French ship L'Hercule, off Brest. L'Hercule was brought as a prize to Plymouth, but the English captain (great-grandfather of the present owner of St. Audries) lost his life in the fight. Pictures in the dining-room, represent these two battles.

On the other walls hang portraits of the



FAIRFIELD HOUSE

Acland ancestors, Vernais, Palmers, Wroths and Aclands, the earliest being that of Thomas Vernai in the reign of Henry VII., and his arms, three ferns, are to be seen in old stained glass coats-of-arms let into the windows. There are also the Palmer who married his daughter and heiress, Colonel Peregrine Palmer, who fought at Naseby and other battles on the Royalist side and who left in his will, that when the king came to his own again, his sons were to claim no reward for their father's services; and a Wroth of the time of Edward VI., who was given by that king a beautiful gold cup, now in the possession of Sir Wroth Lethbridge. There are portraits of Colonel Acland and his wife, Lady Harriet (Fox-Strangways), who accompanied her husband to America where he fought under General Burgoyne in the War of Independence, and who, on hearing that he was wounded and taken prisoner, October 7, 1777, set off in an

open boat with two attendants down the Hudson River. Being stopped at nightfall by the American outposts, she had to wait all through the cold night under threat of being fired on, till in the morning she was able to communicate with General Gates, who at once allowed her to join and nurse her husband. The celebrated English artist, Turner, painted some charming water-color views of Sussex for a relation of Sir P. Acland's, and these hang in the drawing-room. Among the stags' heads adorning the Hall is a most perfect specimen belonging to an old stag, which, found in a covert some miles away, ran to St. Audries, jumped the Park fence and was killed close to the house. Among many curious and interesting things in the house is a copy on vellum of a Wycliff's Bible given as an heirloom by the Countess of Derby "to her highest relation, Mr. Palmer of Fairfield."

THE CREATION OF A SITE

(See August HOUSE AND GARDEN, page 100)

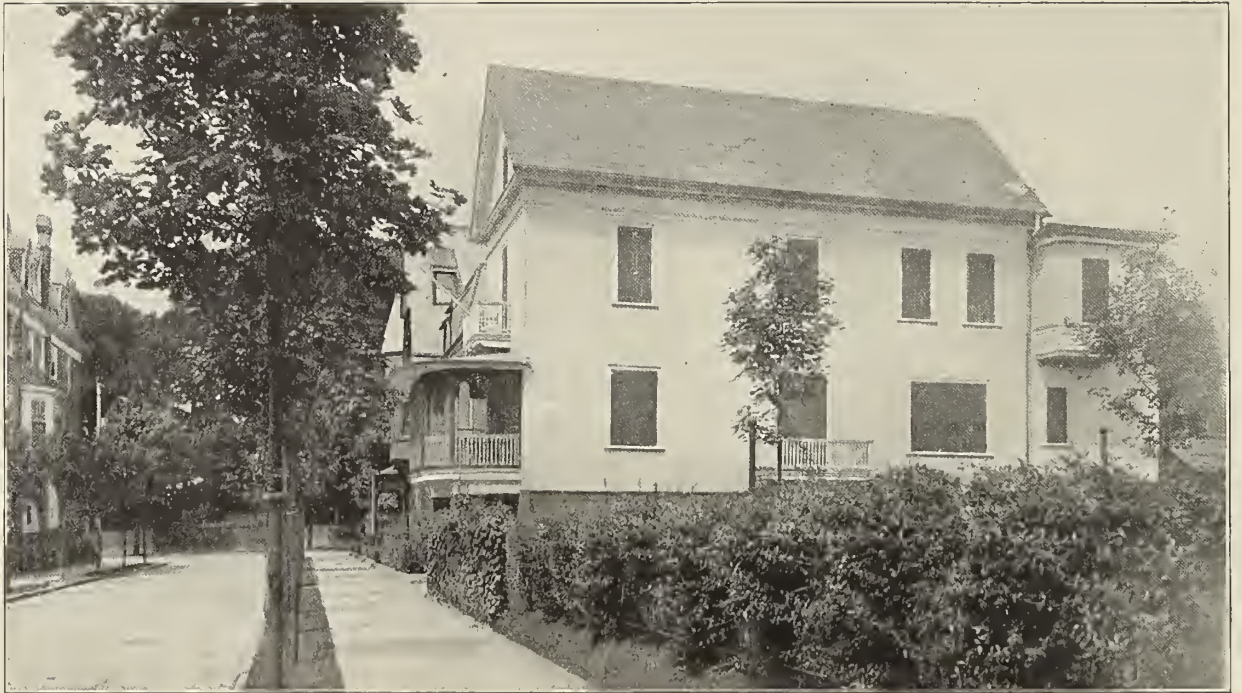
THE great importance of strategy, as a factor in the choice and development of a site for the home, was pointed out in the August issue of *HOUSE AND GARDEN*. The house with its surroundings shown in the accompanying photographs has been selected as a specially pertinent illustration of that point as well as of another already referred to, but awaiting later development, viz.: the interest and value which attaches to individualism in the arrangement of the plan.

At the time this property first came under the observation of the owner it was a small unimproved bit of back-lot property, which had been left, partly by the failure of the surrounding properties to close up, and partly also due to the existence of a disused alleyway. The whole served as an ash and refuse heap for surrounding owners whose houses all face on important streets in one of the best residential quarters of the city. A short cross street, relatively narrow and having a north-south direction, intersects the alleyway, in front of this property.

The back yards of the surrounding houses were, for the most part, separated by high board fences and the general aspect of the internal square which they formed was of the usual ugly and strictly utilitarian sort common enough as an outlook from the back windows of city houses. A more uninvitingly suggestive place for the site of a gentleman's residence it would have been difficult to discover within the district in question.

Securing legal possession of the abandoned thoroughfare, and adding it to the ash-heap, a lot was secured with a frontage of fifty feet on an asphalted cross street and a depth of eighty feet.

The house itself is nineteen feet wide and fifty-two feet deep and is placed, very properly, close to the north line of the lot. There are no important windows in this north side, while the back yards of the houses fronting on the east-west street on that side form a sufficient separation. All of the principal rooms of the house have south windows overlooking not only its own garden, but the



THE SOUTH WALL



THE NORTH WALL

The Creation of a Site

reformed and beautified rear gardens of the surrounding houses.

The principal but narrower front of the house faces west, and overlooks from its verandah and balcony all of the beflowered grass plots which form the rear lots of the houses around the three sides of the square, some idea of which may be formed from the accompanying illustration. Nearly all of the board fences have been removed and replaced by low, inconspicuous iron railings under an enlightened neighborhood conscience, aware of being viewed by an expert

one point, viz.: that his family rooms should be free from intrusion. The house has no cellar, being entirely above grade except for the foundation walls. An examination of the plans will show that the living-rooms are in the second storey, entirely free from possibility of intrusion. This suite is charmingly arranged and will be shown in photographs in a later issue. An electric latch on the lower side entrance door is operated from the pantry.

The floors of the hall, vestibule and coat closet are thoroughly waterproofed and laid



LOOKING WEST

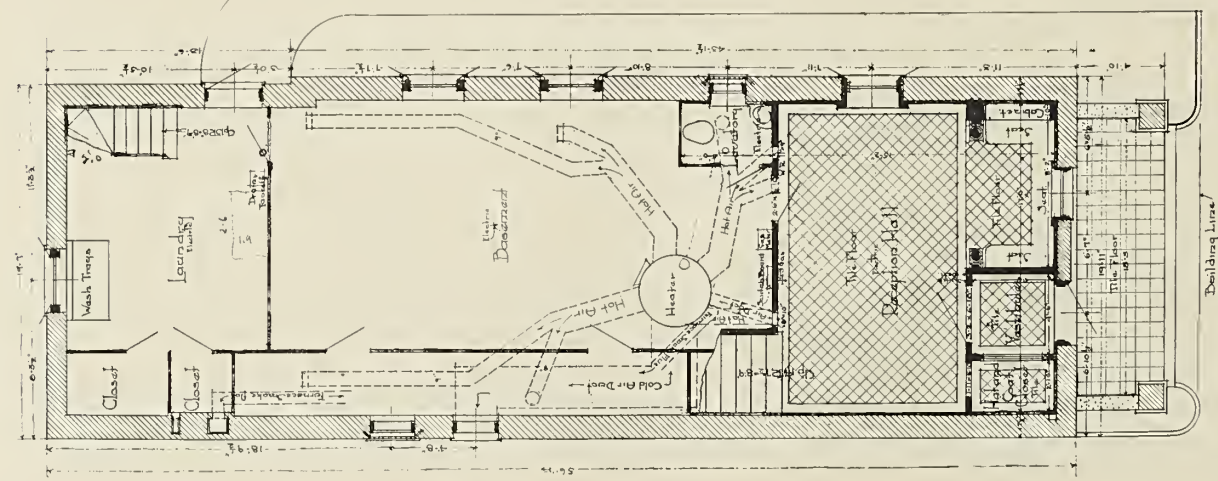
and critical eye, and those bounding the alleyway, seen in the centre of the picture, are soon to disappear.

In consequence of those various operations the owner has secured for himself an ample site at a very moderate expense, and has the sole possible frontage on this interior community park. He has also secured a much quieter site than his neighbors, as the traffic on his frontage street is inconsiderable, while on one of the immediately outlying streets there are double trolley lines.

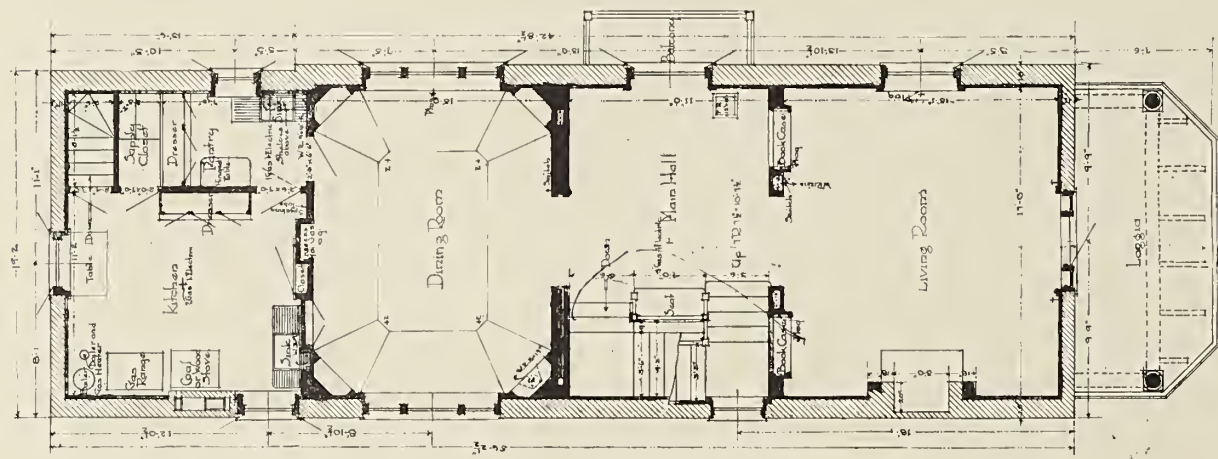
The plan is unusual and was especially arranged to meet the wishes of the owner on

with red tile covered with rugs, and the hall is heated by the furnace supplemented occasionally by a fireplace not shown on the original drawings. On this question of heating, it may be remarked that ten tons of coal sufficed for the past long and unusually severe winter season.

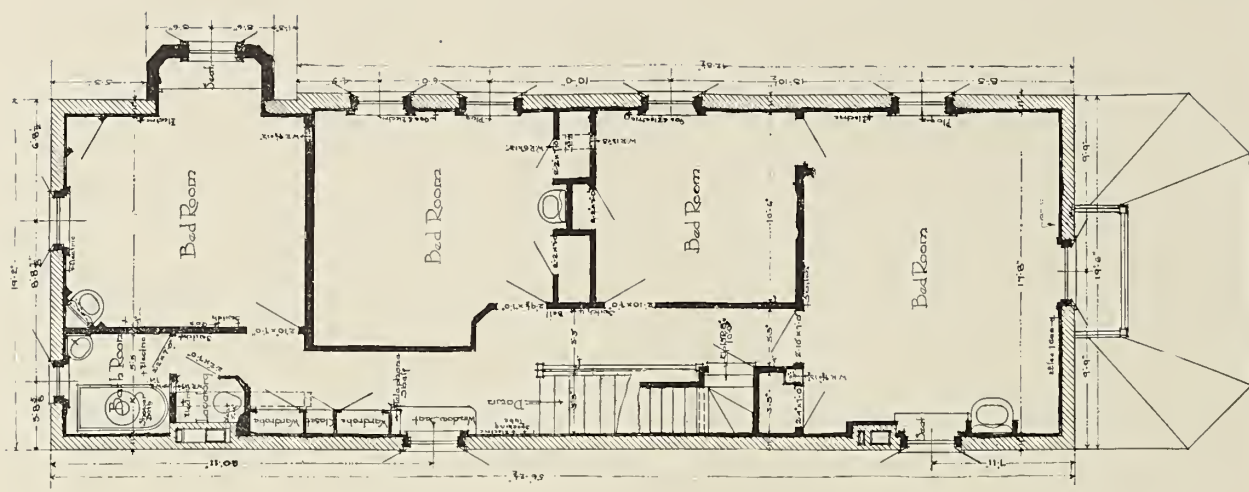
As may be seen the upper floors contain five bedrooms and two bath rooms with additional wash basins in three of the principal bedrooms. The cost of the house, which is of brick, covered with roughcast, was seven thousand dollars. The electric light poles shown in the photographs are soon



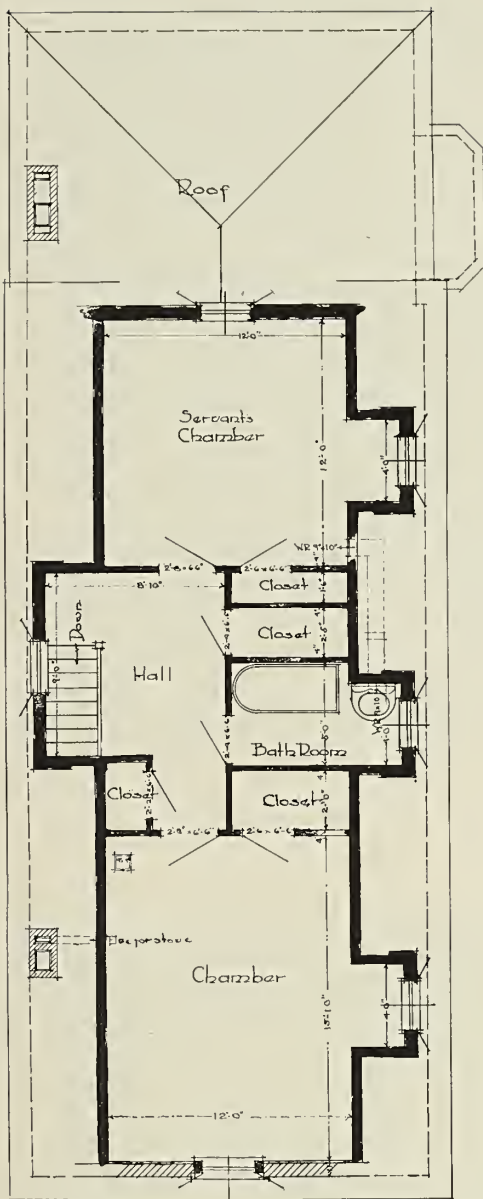
GROUND FLOOR



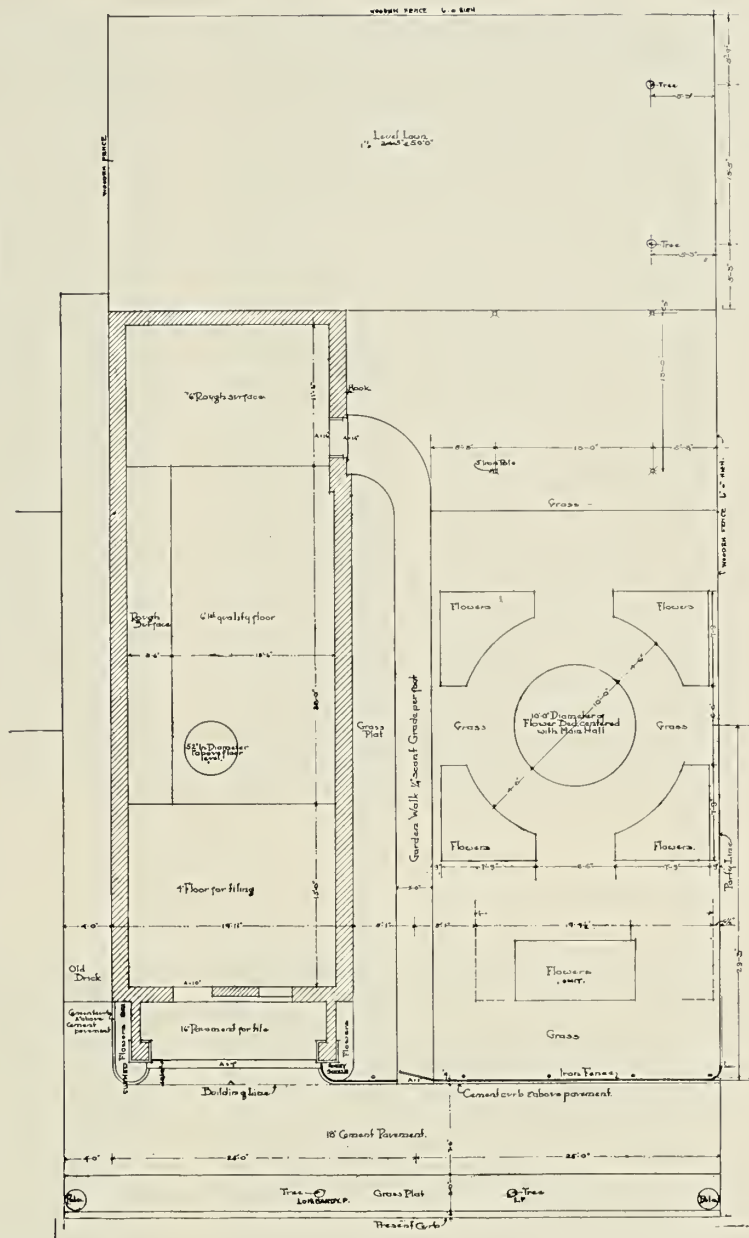
PRINCIPAL FLOOR



FIRST BEDROOM FLOOR



PLAN OF THE THIRD FLOOR



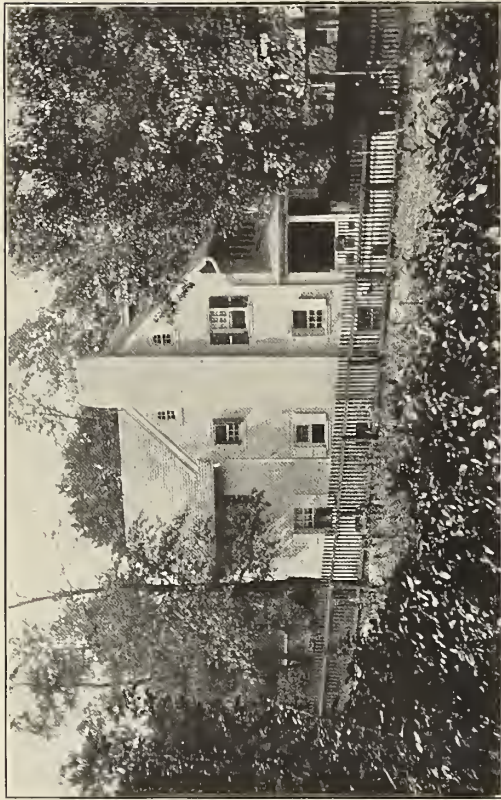
PLAN OF THE SITE

to come down, leaving nothing unsightly in view. The garden shown in the plan has not yet been developed and will add greatly to the setting of the house when completed.

The property was developed and the house designed by Mr. Louis C. Hickman, architect, of Philadelphia, to whom we are indebted for the use of the plans.

This example is intended to illustrate and supplement the papers on "Choosing a Site for the Home," in the July and August issues of HOUSE AND GARDEN, as are also the

photographs of semi-detached houses shown on page 149 of this issue. In this latter connection it may be noted, as a supplementary principle, that where city property is too valuable to separate adjoining houses by at least thirty feet, it would be much better to build in solid blocks of the strictly urban type for the reason that if opposite windows are so close as to make domestic privacy well nigh impossible, all the advantages of the semi-detached type are lost while its disadvantages are retained and magnified.



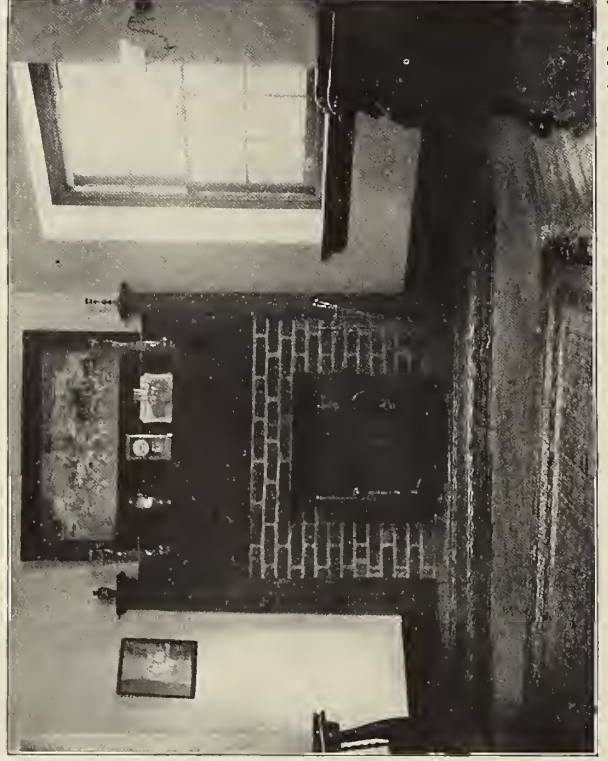
Another View



The Service Approach



The Principal Facade



A Mantel

A GERMANTOWN HOUSE OF MODERATE COST

A HOUSE COSTING LESS THAN SIX THOUSAND DOLLARS

GEORGE SPENCER MORRIS, Architect

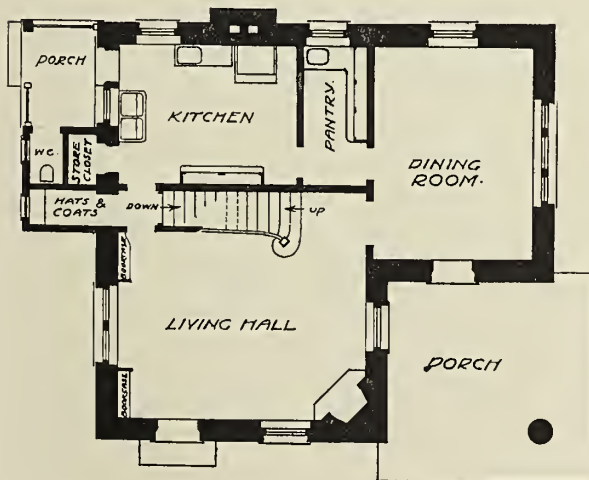
THE problem presented was the designing of such a house in a neighborhood where houses cost usually from eight to ten thousand dollars. This is always difficult, but the work of the architects was greatly facilitated in this case by the very reasonable demands of the clients who appreciated the situation fully.

The location was a pleasing one. Large trees were already growing about the site and the grounds were not cramped. The house was to be placed in the rear part of an estate on which an old homestead already stood. The street to the rear of these grounds was comparatively unimportant, therefore we turned our back upon it and put our best face towards the distant and more important street and towards the old mansion. Easy access to the rear street was necessary, however, for in this direction lay trains and trolleys, and from thence would come tradesmen and, possibly, callers.

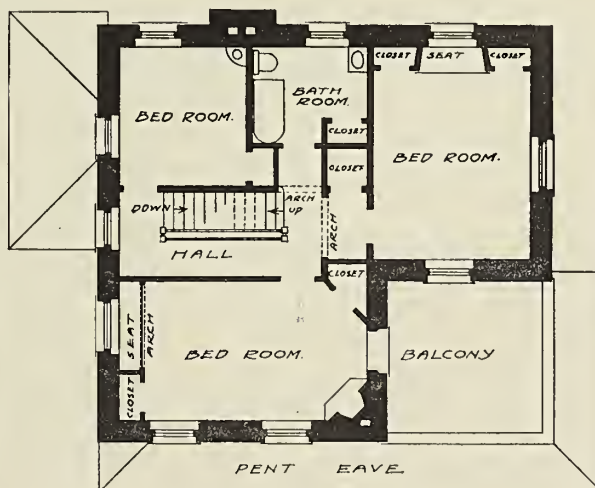
A rigid adherence to style was frankly abandoned at the outset. The original intention as indicated in the pencil perspective was to have the walls of pointed face stone work with a large dashed post under the corner of the porch. It was found, however, that purposes of economy were best served

by dashing the face of the stone walls and substituting a heavy wooden post on the porch. No pebbles were used in the dashing,—simply cement, sand and finely ground slag—smeared on roughly with the trowel marks left showing. The result was artistic in effect and pleasing in color. Mindful of the fact that the classic Main Street of Germantown was close at hand, we felt the appropriateness of the pent roof above the entrance. Carrying it straight on around the porch we formed therewith the parapet protecting the balcony above. A glass door opening from the second story bedroom gives access to this balcony.

The plan has the merits of simplicity of treatment and economy of space. Two bedrooms and a good sized storage loft are provided on the third floor. The willingness of the client to do away with such space-devouring features as vestibule, stair hall, etc., enabled the architects to provide a large, well-lighted living hall which at once affords a sense of spaciousness on entering. From this room direct access may be had to the kitchen, dining-room and second floor. The accommodations of pantry and kitchen are as complete as those usually furnished in a much more expensive house.



•FIRST FLOOR PLAN•



•SECOND FLOOR PLAN•



ORIGINAL SKETCH FOR THE GERMANTOWN HOUSE
 GEORGE SPENCER MORRIS, Architect.

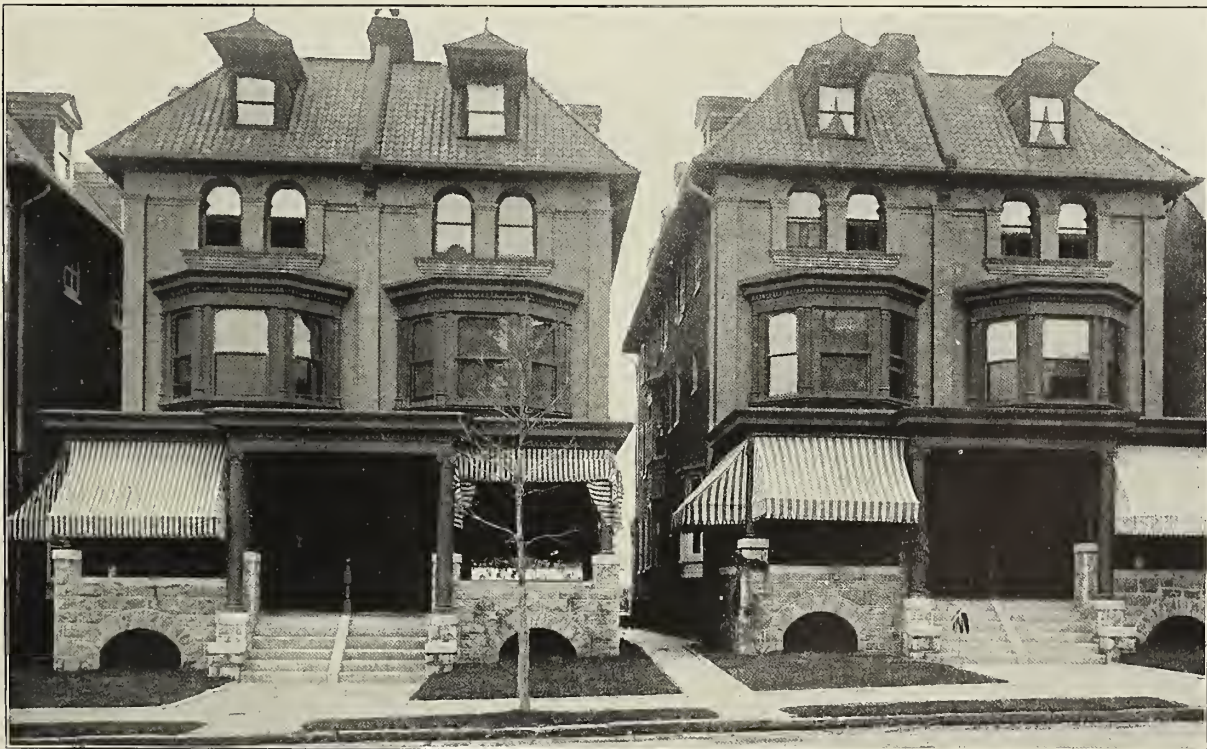


AMECAMECA, MEXICO

Photograph by Mr. Wilson Eyre



These houses are about thirty feet apart, which is a reasonable minimum distance



There are fifteen windows in the side wall of each of these houses which are less than eight feet distant from fifteen similar windows placed exactly opposite in the adjoining house

GOOD AND BAD TYPES OF THE SEMI-DETACHED HOUSE—(SEE JULY HOUSE AND GARDEN)

HOUSE AND GARDEN CORRESPONDENCE

CONVERTING A DINING-ROOM INTO A LIBRARY

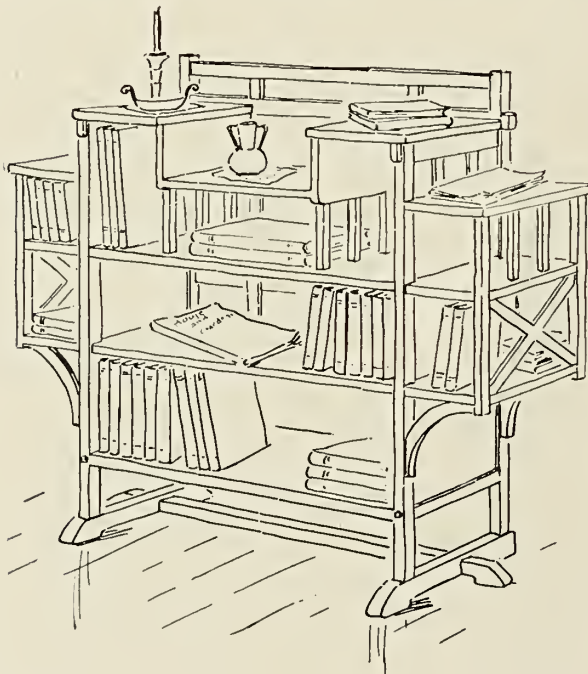
I wish to convert a dining-room, in a small city house, into a den and library. This room must also serve for occasional chafing-dish supper parties. One side of the wall has built in book-shelves. I would like you to furnish me with a suggestion for a corner cupboard, a portion of which can be used as a small wine closet that can be locked. Also, I would like a suggestion for a movable book-stand to be used in the same room. The woodwork of this room I am having stained with English oak wood tint, and the finish dull with Dead-lac. I would like these pieces of furniture finished in the same way.

What shall I use on my floor as a covering? I have two Navajo blankets of excellent quality and beautiful weave. These are bright scarlet and white with some black and orange in the design. Could I use these on my floor?

Kindly give me a suggestion for wall covering and color. The room faces east and has one small south window. What would you advise for curtains? The dimensions of the room are 10x14 feet, the height 9½ feet. I would also like to introduce a couch of wicker if this would be harmonious.

L. S.

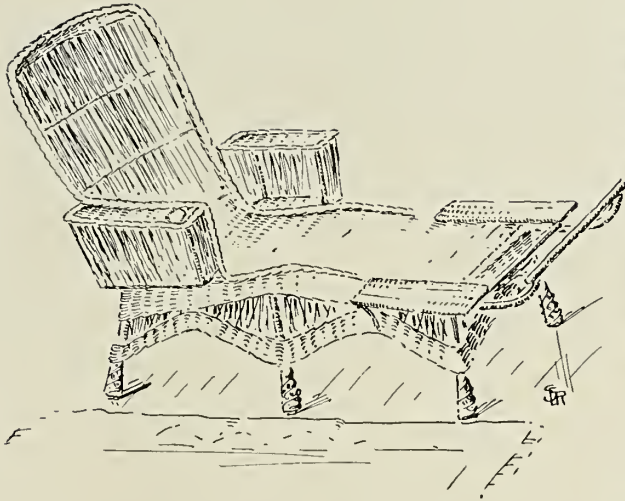
I think you can make a very attractive and livable room from the dining-room you describe. I am glad to furnish you with some suggestive drawings for your corner cupboard, movable book-shelves and also long willow chair, which is really a steamer chair. This, however, if furnished with upholstered pad cushions about six inches thick, can be made into a most attractive and comfortable piece of furniture. This pad should



be upholstered and caught in with buttons to gain the best effect.

Cover your wall with heavy fibre paper in two tones of dull green. This to show an almost invisible stripe. Your ceiling should extend to your picture railing which will be in line with tops of windows and doors, the ceiling of picture rail to be tinted in a strong shade of café au lait; that is, it must show much yellow.

You can use your Navajo blankets effectively as rugs. The windows will look well hung with East India cotton, something showing red, dull blue, and orange figures picked out with black against an ivory ground. This



mixture of American Indian and East Indian fabrics will not be found at all inharmonious as there is often to be noticed great similarity in color and design. Indian jars and baskets can be used decoratively about the room. Your long willow chair cushion should be upholstered with dull green upholsterer's velveteen. The other furniture in the room should show the same simple, strong lines and also the same stain and finish as the book-shelves and cupboard. A round oak table, one or more comfortable Morris chairs with laced cushions covered with wrinkled sheepskin, or the velveteen, would look well. All other chairs should be selected with a view to the comfort of their occupants. Some brasses and coppers could be used upon the walls. A door curtain of the green velveteen is suggested if such is needed.

MARGARET GREENLEAF

THE PROPER TREATMENT OF WATER

I would like some advice from HOUSE AND GARDEN regarding the best treatment for a small stream of water which crosses the property near its lowest boundary. My place is 540 feet wide along the highway and 1350 feet deep. It slopes slightly upward to the house, which is set back 250 feet from the road, then drops slightly for 350 feet further, within which space or plateau are

formed the flower and vegetable gardens. Then an outcropping of rock forms a natural cliff some eight feet high, below which is the meadow extending to the rear line fence, beyond which the woods begin—though not on my property. I forgot to say that my stable, which is a small affair, lies off to one side of the plateau, next the side fence, with the end of the kitchen garden between it and the house. My difficulty lies with the water. I cannot include it in the garden, owing to the difference in level, though I should like to. Shall I wall it in and deepen it, form a pond, throw a bridge or two across, and generally artificialize it, or can I make it interesting in some other way, and by a more naturalistic treatment?

F. S. S.

The treatment you propose would have two results: First, it would involve you in a much greater expense than I am sure you anticipate, and, secondly, it would produce a visible result that you would come to find profoundly displeasing and incongruous. It is the fate of water, being tractable, to be led hither and thither, and made grandiose, ugly and generally ridiculous by bridges which lead nowhere, waterfalls of the last degree of sophistication, and ponds, cement edged, forming hideous blots upon the face of Nature. If the reality of your country place is as charming as the picture evoked by your description, you are specially favored, and if ever there was an indication to let well alone, you have it. If your stream is clear and clean, you might form an artificial pond with natural edges and pump to your barn, but if you are otherwise supplied I should not advise it. Treat the stream naturally, adding aquatic plants and ferns and mosses along the banks, if the exposure is right, but let the long meadow-grass come quite down to the water in many places, and have a widened slack water lily pond. Put a small, unobtrusive bridge to one side with a path to the wood lot, if accessible. If the cow (I assume the cow) can get down to the stream let her graze in the meadow if there is a shade tree or two available as a retreat from the sun and flies. A vine draped tea-house to one side, on the brink of the cliff, is indicated if the outlook over the neighboring properties is not unworthy of inclusion, or, if so, it might be possible to plant out anything of the sort that proves objectionable. What more can you possibly need or desire to complete the picture?

C. E.

NOTES AND REVIEWS

RETURNING TO THE COUNTRY.

WHAT appears to be a serious determination to bring about a reflex movement from urban to rural life, is attracting public attention throughout the Eastern and Middle states, and in the more thickly settled regions west of the Appalachian range. This is manifesting itself in several ways. Immigration societies are devoting their energies to the persuasion of their wards not to stop in the large cities, but to pass on at once to the country and there enter upon agricultural pursuits for their financial and moral gain. "Charities" in recent issues has shown the wisdom of this step, conclusively. Quite as earnest an effort is also being made by American economic writers to induce those already settled in the city to live in the country, even though they must work in town; and the trolley makes this possible. The chief obstacle to be overcome, however, is not the physical possibility of the proposition, but the creation of a willingness on the part of people of limited means to try the experiment.

Heretofore it has been accepted as an economic axiom that the laborer and mechanic must live adjacent to their daily tasks, and the whole tenement house difficulty has been also accepted as a necessary consequence. It is difficult to question the moral and physical advantages of a rural life for the city worker and his family once the possibility is conceded, and it is to bring about this concession that Mr. Powell has written his vigorous demonstration.* He points out that three factors have made this possible. These are: the trolleys, already referred to; the rural telephone, and rural free delivery, concerning which the Post Office Department has promised that in a very few years every square mile of our country shall be covered by their service.

The entire subject of a self-supporting rural home is considered in detail, and a very reasonable argument is made by the

author for its entirely practicable application. The result is well summed up in the following quotation (p. 371):

"A lawyer and his wife have become my neighbors. She is the refined daughter of a notable minister, all of whose youth had been spent in the city. I asked her if she would be willing to go back to her former method of life. 'Not on any account whatever! Why, just think of it! Not one dollar for rent! We own our own house—built it ourselves—put our own notions into it. We are no longer eating and sleeping in other folks' houses. Then we have our own eggs, chickens, and fruit. Why, down in that cellar are twenty-four barrels of our own apples—Northern Spys, Greenings, Gilliflowers, Spitzenburgs. And there are splendid fresh vegetables all summer long—peas, potatoes, and beans and cabbages, and bushels of them for winter. Dear me! the idea of ever again going around the corner to buy a half-peck of peas! Miserable, half-dried things! But we didn't know any better then; we do now. Then there are little Joe and Ned! It would be just positive cruelty to shut them up in city life—houses and streets! But here they go it all the day long, playing, helping, romping, happy and healthy, and out of bad influences. See there; just look in there!' I saw a snug little room, dark but for a narrow window. 'Do you shut them in there when they are bad?' I said. 'What a question! No, sir Just look again!' Sure enough; the wall on one side held shelves literally full of tumblers of jellies and jars of preserved fruits. 'All my own putting up, out of our own garden! Do you hear that? Nobody else's stuff—except the pineapple and orange.' The opposite shelves were filled with Hubbard squashes and golden pumpkins. At one end hung bunches of herbs. It was clear that my friend was in love with the country. 'Oh, yes,' she said, 'the snow and cold weather can't be kept out of the country, nor out of the city, either; but a country house can be made so comfortable that we rather enjoy a storm.'"

* *The Country Home.* By E. P. Powell. New York: McClure, Phillips & Co. MCMIV. 383 pp. Illustrated.

Vol. VIII

NOVEMBER, 1905

No. 4

House & Garden



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THE "CHAMBRE JUDITH"—CHÂTEAU DE BRISSAC
(See Page 171)

House and Garden

Vol. VIII

November, 1905

No. 4

INEXPENSIVE METHODS OF FIREPROOFING

BY EMILE G. PERROT

THE adage, "A burnt child dreads the fire," while applying to the individual, does not seem to apply with as much force when referred to man in general. This is significant when taken in connection with the subject of this paper. Notwithstanding the dangers and hazard associated with non-fireproof dwelling-houses and the loss of life and property incidental thereto, it is astonishing what little advance has been made in the construction of fireproof dwelling-houses. This state of affairs is all the more surprising when we consider the progress that has been made in fireproof construction, especially in types applicable to house construction.

The risk of life in dwellings from fire is

considerable and causes much anxiety to householders with antipathy to fire due to former experience or an intimate knowledge of the sufferings and loss from this cause by friends and acquaintances. The danger is all the greater in dwellings on account of the fact that the modern dwelling is a tinder-box, and little time elapses from the incipient flame to the fully developed fire.

Again, the plea for fireproof dwellings is strengthened by the fact that for many hours at a time dwellings are left unwatched and uncared for, either because of the absence of the occupants, or their retirement for the night. Thus it is that a fire in this character of building frequently gains such headway as



Figure 22

A FIREPROOF BUILDING USED AS AN INFIRMARY

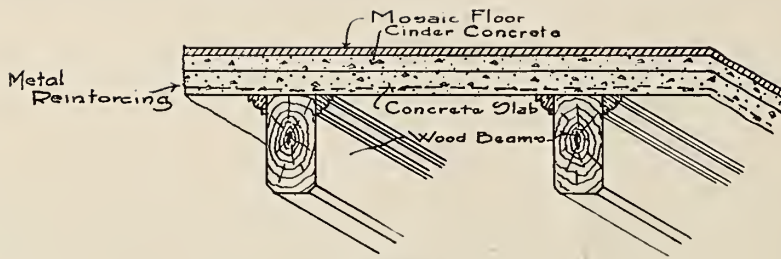


Figure 1

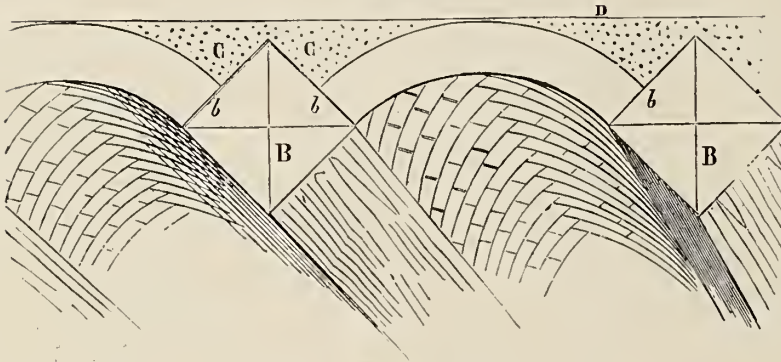


Figure 2

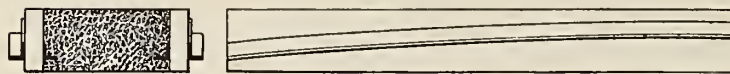


Figure 3

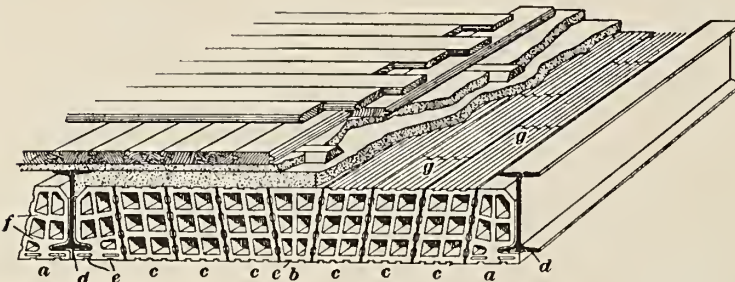


Figure 4

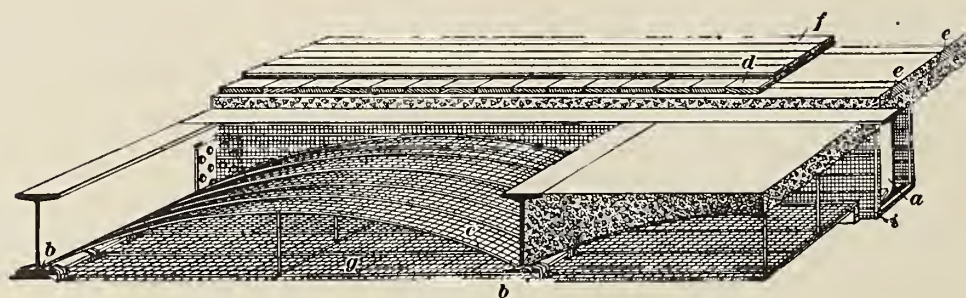


Figure 5

to render the saving of life or property very difficult, and in many cases impossible. Even where there is no loss of life, the loss of personal property, and revered heirlooms, to which clings the association of several generations, is most unfortunate and irreparable, as

they can never be replaced. This fact should be sufficient to impress upon the thinking class of people the desirability of providing against destruction in their homes by fire.

While it is true that the causes of fires in dwellings are few, in comparison with those in the many other buildings not used for domestic purposes, they are sufficient in number and so difficult to guard against as readily to warrant the erection of a structure as little liable to ignition and destruction by fire as possible.

Among some of the readily traceable sources of fire in dwellings are lightning, crossed electric wires, defective fixtures, imperfectly constructed heating apparatus, mice nibbling matches or insulation, spontaneous combustion, and carelessness of servants.

A potent fact operating to militate against a better class of construction is that when urban and suburban houses are built, their construction is left largely to the operative builder and land speculator or promoter.

The standard set by these builders has always been such as would make a quick return of money for a minimum expenditure. Further, the lack of employment of expert scientific skill tends to mediocrity. Even

where trained architects have been called in to assist in the development of a project, precedent and the desire to meet competition have kept the construction in the narrow grooves laid down by custom.

It will be my endeavor in what follows to



Figure 7

A FIREPROOF DWELLING-HOUSE

bring before my readers what has been done in the fireproofing of houses of medium cost, and to lay before them the various types of fireproofing applicable to house construction.

Under a general classification, the methods of fireproofing used to-day may be grouped into two main divisions, namely, "semi-fireproof" and "fireproof."

Under the first division come such types of construction that, while not intended to possess all the fire-resisting qualities necessary to class them in the latter division, nevertheless greatly reduce the danger of the destruction of the building in the event of fire. In this class wood is employed in some form or other as a supporting material.

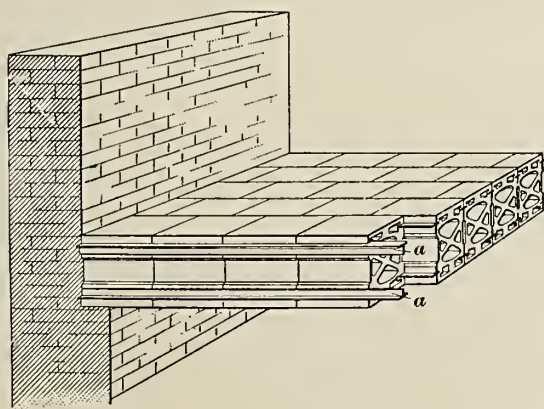


Figure 6

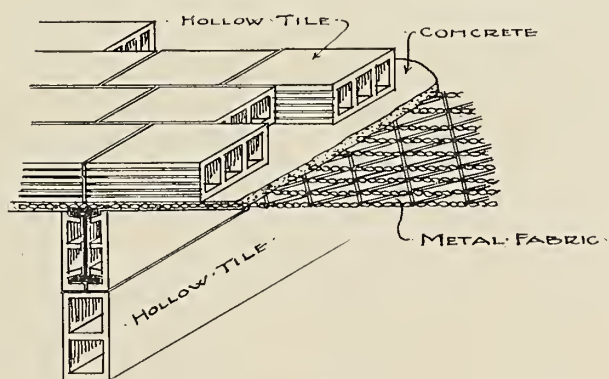


Figure 8

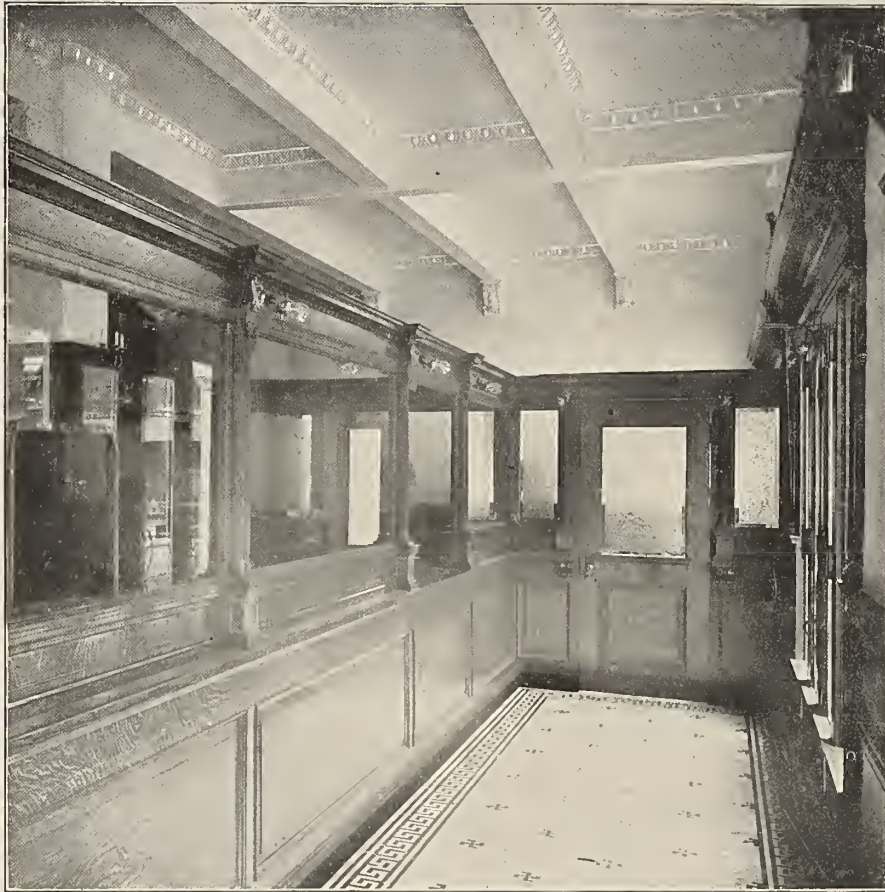


Figure 10 PLASTER OF PARIS ENRICHMENT OF BEAMS

In the fireproof division are included such types of construction as aim to eliminate from the supporting parts all combustible materials, thus rendering impossible the destruction of the building in the event of the occurrence of a fire. A further improvement consists in making not only the structural parts fireproof but the finished features as well, such as the interior and exterior trim.

It may be well to mention at this stage that the popular criticism, so often expressed, questioning the fireproof quality of so-called fireproof buildings, is largely due to the misrepresentation of the press concerning fireproof structures. What is advertised as a fireproof building is frequently far from being fireproof in the scientific meaning of the word. Notwithstanding steel, iron and terra-cotta or concrete may be used in the structure, it requires more than the mere use of these or other non-combustible materials to constitute a fireproof building. It requires scientific placing of the materials and the thorough

covering of the steel or iron, together with a successful test of the construction in an actual fire under supervision of experts before any construction can be declared fireproof.

There are a number of types of fireproof construction which comply with the above requirements and which are being successfully used in buildings of all classes, the description of which will be taken up later.

The structural elements of a house requiring consideration from the fireproof standpoint are the walls, floors, partitions and roof. Of course, the walls should be built of some non-combustible material, and this element of the house in the better

grade is usually so constructed; the remaining elements are the ones usually neglected, hence, we will discuss these in detail.

Floors.—The floor consists of girders, beams, and the covering over the beams.—The last mentioned element of construction when of wood may consist of the “under

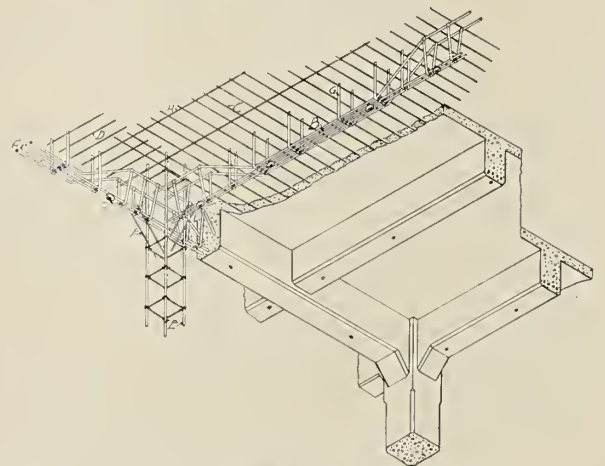


Figure 9



Figure 12

HOUSE OF CONCRETE CONSTRUCTION

flooring” and “top” or finished flooring, while if fireproof the general name of “slab” or “plate” is applicable; (the under flooring in wood construction corresponding to the slab or plate in fireproof construction.)

Among the most generally accepted types of semi-fireproof construction is the one shown in Figure 1. This construction is suitable for floors when a beam ceiling effect is desired; the heavy beams are spaced so as to give the desired effect in the finished room; the fireproof floor plate or slab is laid directly on top of the beams and reinforced with steel rods or a metal webbing to give it sufficient strength as a beam and to prevent cracking of the concrete under temperature changes. The finished floor can be of wood, tile or mosaic; if of wood, sleepers must be laid on the slab with a concrete filling between to hold them in place, and the flooring boards nailed to these sleepers. If mosaic is desired, this is laid directly on the slab, having the necessary concrete base under it. In former times it was customary to lay these tile floors

over wooden planking supported by the heavy beams.

It is interesting to note the advance made in mediæval times in a semi-fireproof form of floor construction. Figure 2 is a reproduction of a floor built in a house at the end of the fifteenth century at Chartres, France. We are indebted to Viollet Le Duc for this illustration, which shows the thoroughness of this master of the mediæval builders.

Viewing the work of these old but successful constructors it seems pertinent that we should, right here, make a plea for honest construction on the part of our architects and builders. Modern house construction seems to have fallen from the lofty position it should assume, and the tendency has been to use false beams, ceilings, etc., when, if we investigate the prototypes of such styles, we shall find that their designers were very conscientious in having the construction appear in the finished design; for, after all, true architecture is nothing more than “ornamented construction.” Deprive architecture of its constructive elements and we rob it of its very soul and life. There is no good reason why show beams in a house of to-day should not support the weight of the floor above instead of being a mere sham.

Figure 3 shows another type of semi-fireproof construction. This consists of wooden joists spanning from wall to wall, or if the

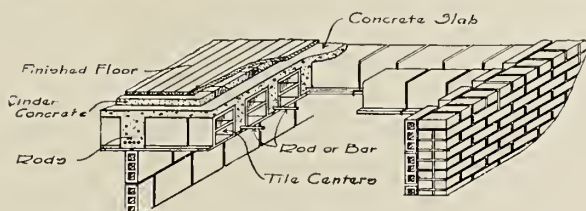


Figure 11



Figure 13 ENTRANCE OF HOUSE SHOWN IN FIGURE 12

span is great, having an intermediate support on a partition or girder; the beams have bolted on their side steel angle bars bent to a radius and made to support a fireproof filling, as shown; this filling acts as a fire-stop between floors and at the same time tends considerably to stiffen the beams.

Under the head of fireproof construction come those types of construction which not only eliminate wood from the supporting members of a building, but also afford protection from fire for the steel or iron which may be used in the structural parts. This latter feature is an indispensable requirement for a fireproof structure.

Speaking in broad terms, we may subdivide fireproof construction into two divisions; one embracing those types which use rolled steel shapes as supporting members fireproofed with terra-cotta or other non-combustible materials; and the other types which use concrete throughout, reinforced by a metal fabric or bars of steel or iron, known as "reinforced concrete."

For dwelling-house construction both divisions contain types eminently fitted for this class of building.

In Figure 4 is shown a type of construction in which steel beams are used to support the weight of the floor and the terra-cotta acts only as a filling. In lieu of the terra-cotta arch sometimes a concrete arch is used

either with a metal centre or without. The illustration, Figure 5, shows this type of fireproofing with a flat ceiling formed of metal lath and plaster. There are numerous systems in which either terra-cotta or concrete is used between steel beams for fireproofing, but the types shown serve to illustrate the principles upon which these systems are based. These systems, while being thoroughly practical for house construction, are somewhat

more costly than the types which follow.

Figure 6 shows a type of construction thoroughly applicable to dwelling-houses, while at the same time it is not so expensive as the former types. Instead of steel beams to support the tiles, the floor is made self-supporting by introducing tee bars between each row of tile, shown at "a" in the figure, so that the terra-cotta tiles are made to span long distances without the aid of intermediate steel beams; this reduces the cost of the floor a considerable amount. The photograph, Figure 7, shows a finished house erected near Philadelphia in which this construction was used for floors. The partitions were formed of hollow terra-cotta blocks and the roof of tile supported upon tee bars. See Fig. 18.

There are several modifications of this style of floor construction, all depending on terra-cotta to resist the compression which occurs at the top of the beam or floor and depending on steel or iron rolled shapes or metal webbing placed near the bottom of the floor to resist the tensile stresses which occur in that part of the beam. Figure 8 shows one of these modifications.

Under the sub-division of Reinforced Concrete, we have a type of construction which has been very little used in this country for dwelling-house construction, but has been used for larger and heavier types of building. However, a start has been made in the use of



Figure 14

CONCRETE CHAPEL, ORNAMENTED WITH MARBLE MOSAIC

this type of construction for dwellings and for buildings of similar light nature.

The principle of reinforced concrete, as used for supporting members of a building, such as girders, beams, lintels, is based on the theory that every simple beam, loaded either uniformly over its entire length or with the weight concentrated at any point thereof, is in compression at the top and in tension at the bottom: that is, the tendency is for the beam to crush at the top, and to pull apart at the bottom. By using steel bars of the proper area and at the proper location to resist the tension in the beam and arranging

the concrete so as to resist the compression, the stresses in the beam will be in equilibrium: or, in other words, the beam will sustain the load for which it is designed.

Furthermore, in reinforced concrete, the construction assumes the character of a monolith, and by reason of this fact the beam is fixed at the ends and a reversal of the strains is produced in the beam adjacent to the supports, so that the tensile forces are not on the bottom of the beam for its entire length, but near the supports, shift to the top of the beam; hence, it is necessary to reinforce this top part with steel to prevent the top of the

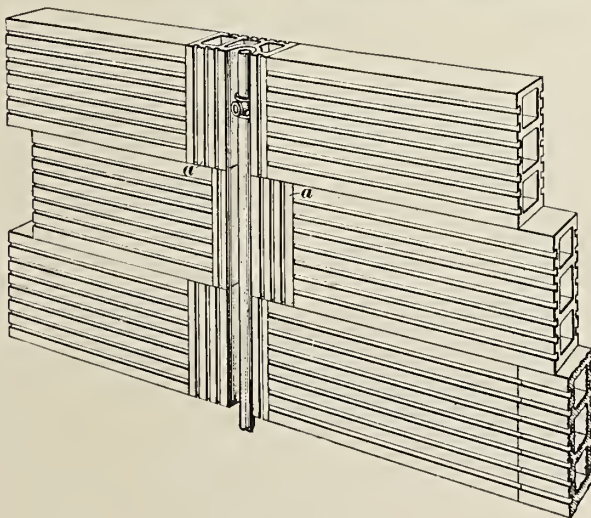


Figure 15

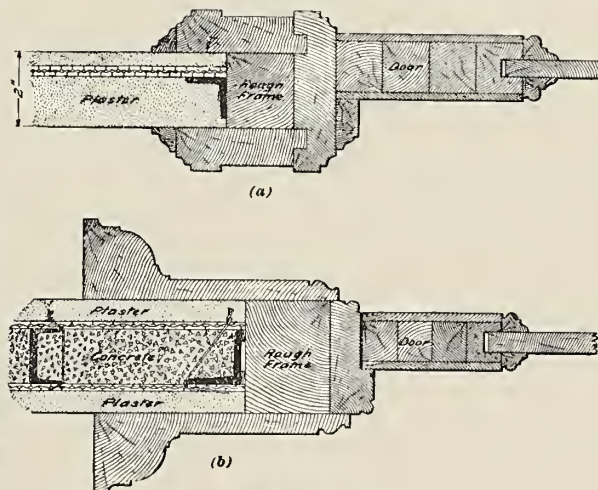


Figure 16

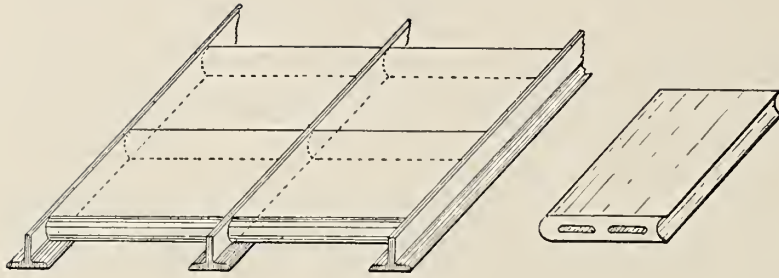


Figure 17

beam from cracking. In addition to this, other stresses (called shear) are produced within the beam, which have to be resisted, hence, the adoption of stirrups running from the bottom to the top of the beam. Figure 9 shows an isometric view of this construction in which the girders and beams are exposed to view below.

Figure 10 shows the interior of the offices of the Forrest Laundry where the beams are enriched. The enrichment is in plaster of Paris and applied to the ceiling when the plastering is performed.

If a flat ceiling is desired, a combination construction is used in which terra-cotta tile or plaster of Paris centres are used to fill in the space between the beams, which are set much closer together and need not be so deep, thus saving head room. Figure 11 shows one type of this construction.

There are several other long span systems of reinforced concrete, spanning from wall to wall, giving a flat ceiling in the rooms that employ only a concrete slab reinforced on the bottom with a webbing of metal strengthened with wire cables or other method of reinforcement.

Walls.—The use of concrete for walls is becoming more common; in fact, entire buildings are now being erected of this material with astonishing results, which promises a departure in the style of decoration, so that what has hitherto been regarded as the standard

of excellence in design for dwelling houses and like buildings will but little influence this work.

I do not refer to the hideous and lifeless decoration which we see flaunting us at every turn where concrete blocks are used. I deprecate the advancement of this form of construction as much as the present tin or

cast iron fronts; but I speak for the construction which makes of the walls a monolith with the decoration incorporated with the construction. Where richness is desired the introduction of colored mosaic or tiles in the decoration will be found to lend to the design a beauty and fullness that rivals any other method of decoration. A number of buildings are being built of this construction, notably the Blenheim Hotel, Atlantic City.

Figures 12 and 13 show illustrations of a house built at Allentown, Pa., in which the

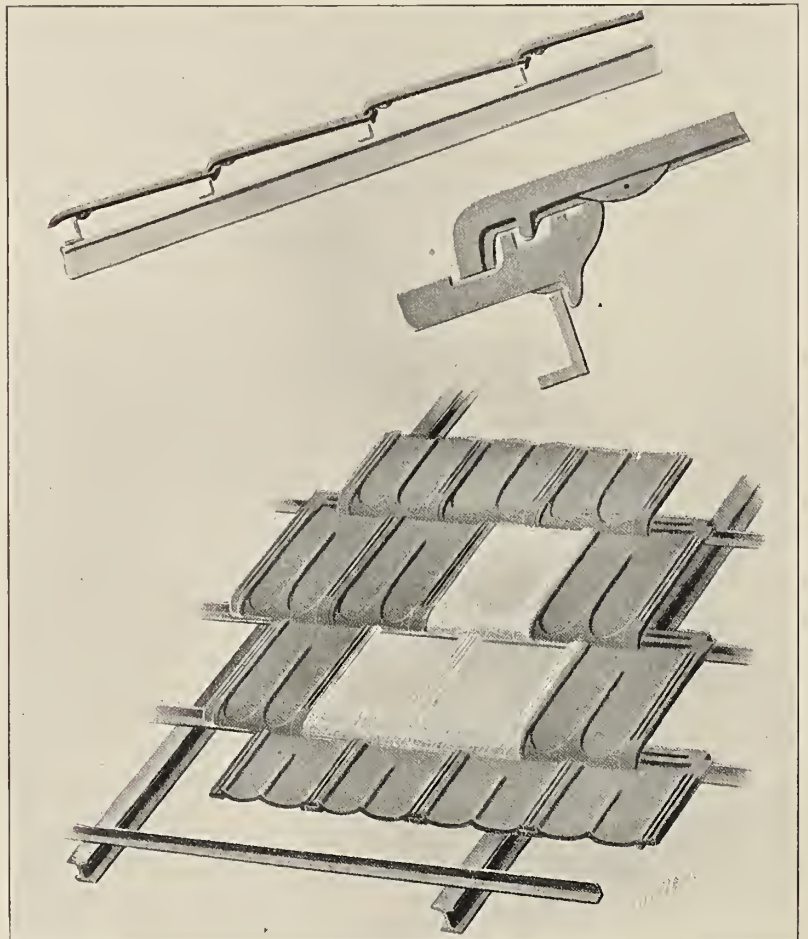


Figure 18

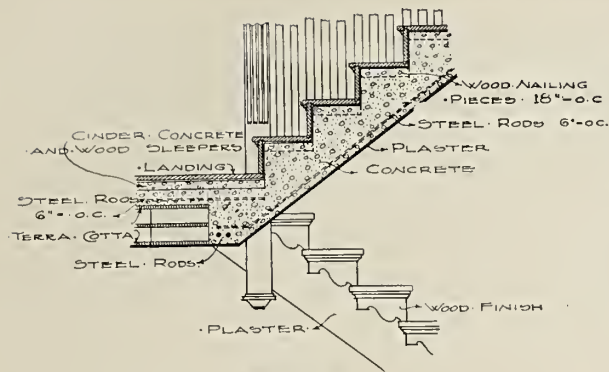


Figure 20

walls and ornamentation are made of concrete. Part of the interior of the house is also fireproof construction, consisting of concrete slabs reinforced with expanded metal supported upon steel beams.

Illustration 14 shows a concrete chapel in the Spanish Mission style, ornamented with marble mosaic. This building will be erected at Auriesville, N. Y., and ornamentation will be borrowed from Indian patterns. The Spanish Mission style lends itself particularly to this system of construction, and numerous examples of the style abound in this country.

Partitions.—Partitions are either built of hollow terra-cotta or plaster blocks and plastered or made of solid plaster stiffened with metal lath braced with iron channels or angles.

Figure 15 shows a partition built of hollow terra-cotta, and Figure 16, metal lath and plaster partitions, that shown at (a) being made of one thickness of lath, and that at (b) two thicknesses of lath filled in solid between.

ROOFS.—The usual method of constructing fireproof roof where structural steel is used is to make the roof of tee bars supported upon steel beams and fill in between the bars with terra-cotta book tile about 3 inches thick, as shown in Figure 17; on top of this a concrete filling can be placed in which are embedded wood sleepers to secure the tile or slate. Sometimes the tile or slate is nailed directly to the book tile, if the latter are made porous.

Where lightness and cheapness are desired, a special form of tile is used which is made to set directly on angle or tee bars without any filling of terra-cotta. This is especially adapted to house construction. Figure 18 shows the detail of this construction.

Figure 19 shows a garage, the walls of

which are built of terra-cotta block. The floor of the loft is the long span terra-cotta type shown in Figure 6. The roof is of tile supported upon tee bars as shown in Figure 18. This little house is a very good example of fireproofing. The exterior is plastered and pebble-dashed.

Reinforced concrete roofs are constructed similar to reinforced concrete floors, but of lighter construction.

STAIRS.—Fireproof stairs are constructed with steel horses, cast iron treads and risers, or marble, slate, or other similar material, secured to iron supports. The steel horses, if desired, can be fireproofed with terra-cotta blocks or concrete, also soffits of stairs can be likewise fireproofed. This method, however, makes the stairs bulky, and, for domestic work, would be too expensive.

They can also be made of reinforced concrete throughout, having a finished coat of cement for treads and risers, or covered with wood as shown in figure 20. Another method of finishing the treads and risers consists of coating the concrete with $\frac{1}{2}$ -inch thickness of Magnesialith patent flooring or similar material, as shown in Figure 21. This makes a very good finish, and can be obtained in different colors.

In building reinforced concrete stairs, it is not necessary to use horses, the whole flight being considered as an inclined beam, and reinforced with rods or metal fabric in the soffit. The soffit and outside string of the stairs can be plastered or ornamented as desired.

COST.—By comparison of the cost of fireproof construction versus wood construction for dwelling-houses, it is found the additional cost for the former is not as great as has been

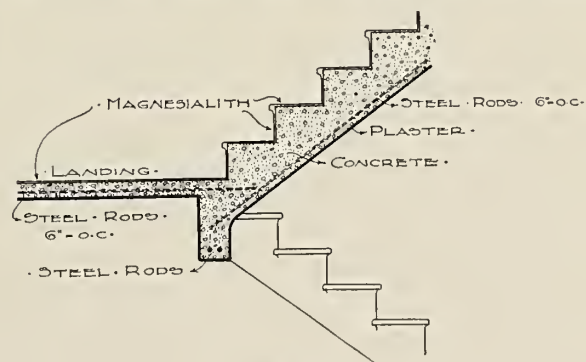


Figure 21



Figure 19

A GARAGE, THE WALLS BUILT OF TERRA-COTTA BLOCK

imagined, and, in fact, is so little in excess of the non-fireproof type as to make the use of fireproof construction a possibility for all intending to build.

In several instances, the writer has obtained bids on buildings designed in wood construction, and also in reinforced concrete fireproof construction. The actual difference in the cost of the fireproof over the wood construction of a cottage forming one of a group of buildings of an institution, costing in the neighborhood of \$16,000, was only 14 per cent. This, however, did not include a fireproof roof, although the interior partitions and ceiling under the roof were fireproofed.

In another instance, a building costing \$20,000, in which every part was fireproofed, including the ceiling, partitions, roofs and stairs, cost only about 22 per cent. more than the same building of the usual construction. This is a very small amount compared with the actual gain in durability, protection from fire, etc.

Further, a building of fireproof construction is immune to disfiguring cracks in the plastering so prevalent from the shrinkage in wood construction. This advantage is of considerable moment if the decorations in a house

are of any permanent character, for they would be seriously damaged by the cracking of the plaster.

It would seem, therefore, taking all things into consideration, that, for medium-priced houses, not to mention the more expensive ones, the extra expense involved in making the construction fireproof would more than pay for itself in advantages gained.

The illustration, Figure 22 (page 153), shows a small building, in connection with an institution, which was made fireproof by using reinforced concrete in the floors and solid plaster partitions; the roof, however, is of the usual wood construction, covered with slate. In this case, the building is used for an infirmary and it was deemed that the protection afforded from fire more than outweighed the additional expense, which, as before stated, was 14 per cent. more than the wood construction.

From present indications, it would appear that the time is not far distant when wood will be eliminated from the construction and finish of our better grade of houses, and methods of construction and finish employed which will make the buildings not only fireproof, but much more solid, and hygienic in every respect.

HOUSES WITH A HISTORY

THE CHÂTEAU DE BRISSAC

BY V. HUSSEY WALSH

THE Château de Brissac has been the scene of some of the most stirring and eventful episodes in the history of France. Originally one of the strongholds of those Counts of Anjou from whom sprung our King Henry II., it subsequently became the residence of the illustrious family of Cossé Brissac, who supplied no less than four Field Marshals to France. Situated as it is on the main road from Angers to Doué, and at the junction of other important routes, it has seen many an encounter between the supporters of the rival houses of Plantagenet and Valois as their respective heads contended for the mastery of France. It was forfeited to the Crown by King Philip Augustus and Louis XI., both of whom razed its

fortifications to the ground, and it was taken and retaken by Leaguers and Huguenots when Catholic and Protestant were tearing France asunder in the cause of religious ascendancy. By giving hospitality to a king and to his mother, it cemented their reconciliation within its walls, and it remains now a living witness to the heroism of some and the folly of other proprietors who, great and small, helped in their several times to raise the dignity of the feudal lord and adorn the court of the *Roi Soleil* who declared that he alone was the State.

The Dukes of Brissac have won renown both on the field of battle and in the Council Chamber, though others of them have been handed down to us by the scandal-mongers



THE DINING-ROOM

of the day as men of striking peculiarities or of depraved lives. We are justified in saying, therefore, that at all times Brissac has well played its part in the making of that phase of the history of France which is to be read in the strongholds of its nobles, quite as much as in the halls of its royal palaces. Though, as we have said, the old feudal castle has been more than once razed to the ground and has for the most part now given way to a seven storeyed product of the Renaissance, the towers of Brissac have braved the storms of ages and have come down to us from those days when it was the capital of a country described in the dog Latin of the period as *Pagus Bragascensis*.

The modern name of Brissac occurs for the first time in an account book of 1480; but it is more than probable that Bracaceorum, Bracosachs and Bracasae as the fortified stronghold of the tenth century was written, was so pronounced by the local peasantry. The Counts of Anjou added to the old keep from time to time, bridges were thrown across the Aubarne and water-mills constructed in its immediate neighbourhood. In 1068 Geoffroy le Barbu, who was count of part of Anjou, rebelled against his brother Fulk Rechin and laid siege to Brissac, but was taken prisoner with a thousand of his knights in front of the stronghold itself. It would seem, however, that even at this time it was not the habitual residence of the Counts of Anjou. In the year 1100 they were represented by Archalos, later on Seneschal of Anjou, who with the consent of Fulk the younger surrendered to the Abbey of Fontévrault the right of levying toll at Brissac.

The Chemillés became hereditary governors in course of time. Thus in 1105, Pierre de Chemillé is described as Lord, or rather as Governor of Brissac; but in 1112 Fulk the younger led his army there, doubtless to show that he was liege lord of the country. In October, 1208, Guy de Thouars, who had married Eustache de Mauleon, Lady of Chemillé, became Lord of Brissac and was confirmed in its possession by Philip Augustus, who had taken the side of Prince Arthur of Brittany and Anjou against his uncle John, King of England. The new governor did not, however, remain for long in the good graces of his sovereign, for in 1204 he trans-

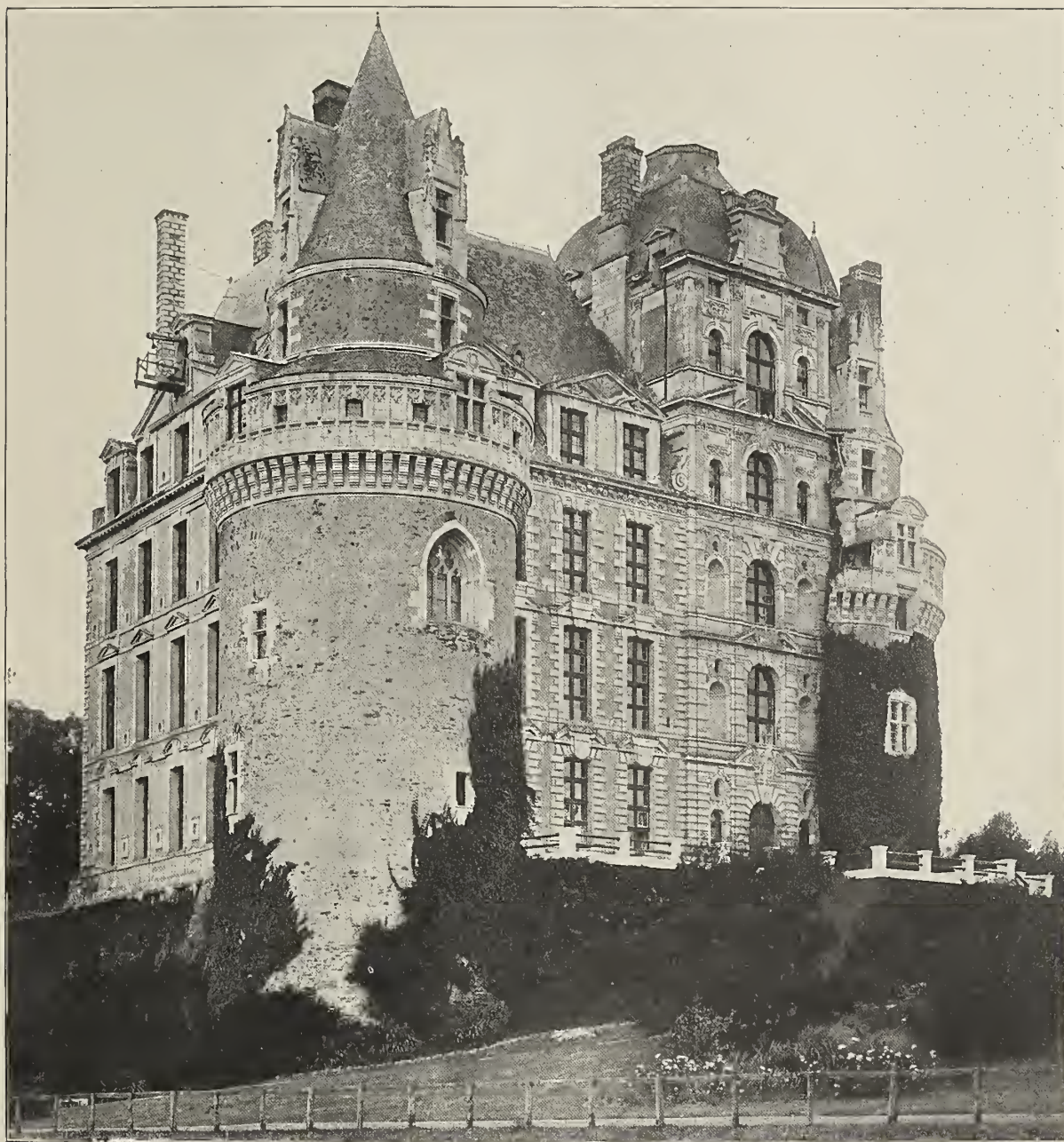
ferred Brissac to Guillaume des Roches, and on capturing it on Ascension day, 1206, razed its fortifications to the ground.

Though the over lordship of Brissac was long debated between the kings of England and France, the Chemillés, Pierre, Jean, Guy and Thomas were its governors from 1240 to 1380 when Jean de La Haye-Passavant married Thomasine de Chemillé. He was succeeded by Bertrand de La Haye in 1394. In 1416 Jean de La Haye rendered homage to his liege Lord for Brissac but ceded it in 1434 to Pierre de Brézé, Lord of Maulévrier, in Normandy, who already owned the pond and the mills ten years before Louis XI. confiscated his son's, Jean de Brézé's, estates when he was convicted of the murder of his wife Charlotte the natural daughter of King Charles VII. by the beautiful Agnes Sorel. The property was, however, restored to his son, Louis de Brézé, by the king on his marriage with Yolande de La Haye-Passavant, a descendant of the former owners. Louis de Brézé, Grand Seneschal of Normandy, did homage for Brissac on September 9th, 1498; but sold the castle and its appurtenances to René de Cossé on January 29th, 1502. At that time the whole estate consisted of the castle, the ponds, four water- and two wind-mills, some farms and the feudal dues raised on the surrounding country. Its importance was, however, far less then than a few years later on, as it was only then a *châtellenie*.

The Cossés who shortly exchanged their name and title of Cossé Lords of Brissac for that of Cossé-Brissac claim descent from Cocceius Nerva. This may or may not be true; but the fact remains that they can trace their pedigree back to the thirteenth century when they held Cossé-le-Vivien in Poitou. Fiaire de Cossé was Gentleman of the Wardrobe to King Philip Augustus, whilst Roland de Cossé accompanied Louis IX. to the Holy Land.

René de Cossé made very considerable additions to the property, which he had purchased, and commenced the restoration of the village church. He was Lord High Baker and Grand Falconer of France, and was appointed Governor of Anjou and Governor of the children of King Francis I., whom he accompanied when they were despatched as hostages to Spain in 1530.

The Château de Brissac



THE CHÂTEAU FROM THE SOUTHEAST

His wife, Charlotte Gouffier, was, first, Governess to the Princess Margaret and then her Maid of Honor when she married the Duc de Berri.

Charles de Cossé, first Count de Brissac, their son, was so celebrated for his personal beauty that he was known as "le beau Brissac." He was small and weak but excelled in all military exercises. His action at the Siege of Perpignan in 1541, in charging the enemy and recapturing the guns taken from

the French so aroused the admiration of Henry II., then Dauphin of France, that he embraced him publicly before the whole army and exclaimed: "Were I not Henry of France I would wish to be Brissac." His valour on this occasion also secured for him the appointment of Grand Master of Artillery. Some time after this he had an interview with Ferdinand Gonzagua and the chronicler tells us, that whilst the Spaniards were decked out in their gaudiest array,



THE DRAWING-ROOM

Brissac's French soldiers turned up in those blood and travel-stained rags and tatters which they had worn on many an expedition. Bezion de Villars says that the Spanish general professed to be heartily ashamed of the contrast between the men of the two detachments and that he gave vent to his feelings to Brissac: "You have taught me a most valuable lesson. Whilst my men are clad like damsels, yours appear like soldiers whose finest clothing are the stains and grime which they have received on the field of honor."

Fighting in Flanders, Brissac displayed the greatest courage, when wounded and almost unarmed he held the enemy at bay with his broken sword until his own forces had time to come up and rescue him. This act of valour impressed King Francis I. so much that he publicly invited him to drink out of his cup.

His patriotism was even more conspicuous still during the campaign of the French army in Savoy. His troops had been victorious in Piedmont but were disbanded without pay. In their indignation they asked their leader, with threats, where they could obtain bread. "From me as long as it lasts," was his reply. The local merchants gave the army what it required on his word of honor that they would be paid. On his return to France he found that the Guises, who then ruled the country, were little disposed to meet his engagements so he turned round to his wife: "Here are men who have risked their all on my word. The Minister will not pay them and they are ruined. Let us put off the marriage we were contemplating for Mademoiselle de Brissac and let us give these wretches what we had destined for her dowry." With the funds thus secured and with borrowed money, he was able to pay the merchants half that was due to them and gave them full and ample security for the remainder. His beauty was said to have enamoured the lovely Diane de Poitiers and to have excited the jealousy of King Henry II., who kept him out of harm's way by employing him as much as possible in Italy.

His brother, Artus de Cossé, was also renowned for his courage, and likewise raised to the rank of a Field Marshal. When he was appointed Minister of France his wife,

who belonged to the old family of Pui-Grissier, but who always put her foot in it, came to make her obeisance to the Queen: "Faith, ma'am," said she, "Without this appointment we were ruined for we owed a hundred thousand crowns. Thank God, we have paid this debt within the year and have earned another hundred thousand crowns with which we hope to buy some fine property." This stupid remark amused the Queen and the Court immensely, but was profoundly distasteful to her husband who sent her home on the spot.

The great architect of the family fortunes was, however, Charles de Cossé's son, Charles II., first Count and then Duc de Brissac. He was one of the Leaders of the League and had earned such a reputation for valour and generalship, that when he was taken prisoner at Falaise, Henry, King of Navarre, afterwards Henry IV. of France, wrote to the Comtesse de Gramont: "I have won Ivry, Argenton and Falaise, but I have done far more for I have taken Brissac prisoner." He was appointed Field Marshal in 1593 and Governor of Paris for the League in 1594. The conversion of Henry to Roman Catholicism enabled the new governor to surrender the capital with a clear conscience to the King of France and of Navarre, who made his solemn entry on March 22d, 1594.

In the meanwhile Brissac itself had been a bone of contention between the various factions and had suffered considerable damage from both Huguenots and Catholics alike, as they in their turn captured the stronghold from one another until finally Judith d'Acigné, Countess de Brissac, was authorized to take up her residence there, on condition that the fortifications were razed to the ground.

One of the first objects of her husband was, therefore, once peace had been restored to France, to repair the ravages made by time and by civil war. In 1607 he laid the foundations of the northwest pavilion which consists of seven storeys and rises to a height of 143 feet from the ground. In 1615, Jacques Danguise was appointed architect in chief and was assisted in his work by Michael Hurin and Charles Corbineau, who together with him superintended the works until 1620. Edmé Pothier who had come to live at

Pont de Cé in 1621, Pierre Gosselin and Louis Gillion, all artists of renown, looked after the interior decorations, the woodwork was left in charge of Antoine Harmot and René Legras and the glass of Pallustre and Colleart. The present building rose on the ruins of the old one and was shortly ready for the reception of royalty.

It was here, as we have already noted, that Marie de Medici was reconciled with her son Louis XIII. on August 13th, 1619. The King had been awaiting his mother with impatience. They met but a short distance from Brissac and embraced with the greatest affection. They were received right royally by Charles de Cossé, Field Marshal of France, and the reconciliation was cemented by a residence of five days under a common roof. The king had given letters patent to his host raising Brissac to the rank of a Duché-pairie, but the Parliament had hitherto refused to register them. It was not until July 8th, 1620, that this formality was carried into effect. The Duc de Brissac did not, however, live long to enjoy his new honours as he died in the following June.

It would be easy to dwell at considerable length on the subsequent history of this illustrious family. Many stories have been told by Tallemant des Reaux, by the Duc de Saint Simon and by those other scandal-mongers who have handed down to us the gossip of the French Court. One of the most extraordinary characters in the family was the Marquis d'Assigny who was a travesty of Don Quixote. He used to send messengers into the forests of Brittany to warn him of the numerous fair ladies who were held prisoners in their castles and strongholds. He pretended to go to the spot and returned a different way boasting the whole time of his deeds of chivalry. When his servants were at dinner a man would rush in and tell them that the enemy were approaching the castle. They would immediately arm and sally forth in search of the foe only to learn that the imaginary force had fled on learning how well they were prepared for their reception.

Another peculiar member of the family was the Maréchale de La Meilleraye. They were discussing the death of the Chevalier de Soissons, a man of notoriously bad life and

a brother of Prince Eugene of Savoy: "So far as I am concerned," said she, "I am sure God would think twice before consigning a man of such illustrious birth to eternal perdition." She married General St. Ruth as her second husband. Her tongue was sharp and she led him a life. He used to lose his temper and beat her. The king sent for him on several occasions and remonstrated with him; but he generally gave way on the slightest provocation. He was given appointments first in Guyenne and then in Ireland where he lost his life at the battle of Aughrim just as he was on the point of winning the day for King James II.

The fourth Duke married a sister of the Duc de St. Simon; but was not much beloved by his satirical brother-in-law who attacks him without mercy in his *Memoirs*. On his death without issue, in 1698, his estates were much involved and an interesting point arose. There were doubts in St. Simon's mind as to whether he could afford to take up the castle and whether he could otherwise succeed to the dukedom. The fourth Duke's sister, the Maréchale de Villeroy, gave way to him for the honour of the family. The Dukes were, however, divided in their opinions, some of them such as the Duc de Rohan, hoped to enhance their prestige by reducing their number and argued that the title ought only to descend from father to son in direct succession. The others, such as the Ducs de St. Simon, de La Tremoille, de Chevreuse and de Beauvilliers, were fearful for their own privileges. It was not much more than a century since this title had first been given outside the charmed circle of the royal family and they were anxious to preserve its inheritance to all their descendants without exception. The dispute waxed warm but St. Simon eventually prevailed, and the fifth Duke took the oath on May 6th, 1700.

His son, Jean Paul Timoleon, the sixth Duke, distinguished himself by his retort to the Comte de Charolais, who, finding him with his mistress said to him:

"Leave the room, Sir."

"Sir, your highness's forefathers would have said: 'Let us leave the room.'"

The eighth Duke, though at one time the lover of Madame Dubarry, was a man of the



A WINDOW IN THE DRAWING-ROOM

highest character and a great friend to the poor. He was particularly kind to foundlings whom he educated and taught a trade; so much so that mothers under cover of the night were

went to deposit their children within the precincts of the park. He was also most liberal to those of his farmers whose crops had been destroyed or even injured by game,



THE HALL

giving them frequently a discharge in full for their rent if they could make out anything like a good case. He was commandant of the Constitutional Guard of Louis XVI. which made him particularly obnoxious to the Revolutionary party. He was taken prisoner at Orleans and massacred with many others as innocent as himself on September 9th, 1792. Another member of the family had married the Maréchal de Noailles. Notwithstanding her great age she was arrested and led before the Revolutionary Tribunal. She could not hear a word that was said, owing to her extreme deafness. "Write down," said Dumas, the President, to the registrar, "that she has conspired deafly." She was condemned to death without knowing that she had been sentenced, and was beheaded, at 70 years of age, on July 23d, 1794, a few days before Robespierre's execution.

The tenth Duke died in 1888 and was succeeded in the title by his grandson whose father had died of typhus fever during the war of 1870. Roland de Cossé, Marquis de Brissac, had married Mlle. Jeanne Say, daughter of the great sugar refiner, who on her first husband's death remarried the Vicomte de Trédern and is the present owner of the château.

Brissac is one of the finest castles in the district notwithstanding its many irregularities and its want of uniformity. Still the massive square building produces an extremely imposing effect and bears witness to the power and wealth of those who, at different periods, have made it what it now is. The front looks east and lies between the two towers which still remain to testify to the importance of the earlier château of Brochessac. One of these is partly demol-

ished whilst the other contains the chapel. It was doubtless the intention of those who built the front to regularize their work by completely destroying the two towers, and raising in their place buildings more in character with their own design. Antiquarians will, however, congratulate themselves that this act of vandalism was never carried out and that we are now able to enjoy some remnants of the older feudal work. The central pavilion which stands upon a broad terrace protected by balustrades and reached by a flight of steps to the left, was originally intended to form the centre of the front and is decorated with pilasters of five different orders of architecture. It was at one time topped by a campanile, covered with lead and surmounted by a statue, both of which were destroyed in 1793. The niches on either side contain statues sculptured by Count Raoul de Gontaut Biron and put in place in 1901, representing History and Music. Above this composite work is a huge stone tablet on which stands inscribed in large letters, "Virtute tempore," the motto of the ancient house of Cossé. The front hall is most imposing with its lofty vaulted ceiling and is full of old armour. Amongst other works of art which it contains is a bronze group by l'Épinay representing Hannibal engaged in the throes of a death struggle with the Roman Eagle. The drawing-room to the left is remarkable for its fine gilt oak roof and for the embrasures of its windows and shutters painted with the monogram of the Cossés. The stone chimney-piece, resting on caryatides on either side, is a modern piece of work, above which is the bust of Charles II. de Cossé. Five large pieces of

tapestry tell the story of Joseph and his brethren, whilst the intermediate panelling is lined with family portraits and busts, a picture of Our Lady and the Child, by Van Dyck and Zegers, and a portrait of Madame de Trédern, Marquise de Brissac, by Cabanel. The dining-room contains a musician's gallery and a fine collection of Gobelin tapestry. Of the bedrooms the most striking are the "Chambre Judith," so called in memory of Judith d'Acigné, wife of the first Duke, the room in which Louis XIII. was reconciled with his mother in 1620, with fine tapestry recounting the exploits of Alexander the Great, and the "Chambre Mortemart" with its Gobelin tapestry, representing the Rape of Proserpine, and a Renaissance bedstead. The "Chambre du Duc" and the "Chambre Duchesse" are also well worth a visit. The Baronial Hall with its tapestry by Wauters and its old armour, the Picture Gallery chiefly consisting of family portraits, and the Chapel with its marble bas-relief, by David, of Elizabeth Louise de Malide, first wife of the ninth Duke, are all most remarkable in their way. Above is the theatre in which operas and operettas composed by the Vicomtesse de Trédern, one of the greatest amateur vocalists in Europe, and other distinguished composers, are sung every year in September and October. These performances are generally given during a fortnight when the castle is full to overflowing. The whole building is surrounded by a moat and lies within a few yards of the village entrance at one side of a well-watered and well-wooded park. The surrounding country consists of a series of hills and valleys decorated here and there by small copses of young timber.



An effective Road Border

A RESIDENCE FOR MR. JAMES P. DUNCAN, ST. LOUIS

LOUIS C. SPIERING, ARCHITECT

THIS house is located in Cabanne, one of the choice West End residence districts of the city of St. Louis. The lot, an inside lot, is 50 feet wide by 185 feet deep. The building line on this street is 40 feet back of the sidewalk. At the rear of the lot 10 feet were deducted for one-half the width of the proposed alley. The lot plan illustrates the position of the house on the lot.

The arrangement of the backyard may be considered as the key note of the general layout, and a novelty in St. Louis. The space at the rear of the house has been divided so as to utilize a small part of it only for a service court, the remaining portion to be laid out in a simple formal garden, the separation to be formed by a substantial wire fence on

which vines will be grown. As will be seen from the lot plan, some study has been given to providing in a simple and inexpensive way an artistic setting for the house.

The stairbay borders on the west party line, leaving all the vacant space not occupied by the house on the east side. The advantage of this is twofold. In winter the morning sun enters the dining-room and living-room on the first floor and the principal bedrooms on the second floor. In summer the east side of the house, where the porch and terrace are located, is shaded in the afternoon.

It will further be seen by reference to the plans that on each floor every room but one has southern exposure, a matter of consider-



PERSPECTIVE VIEW

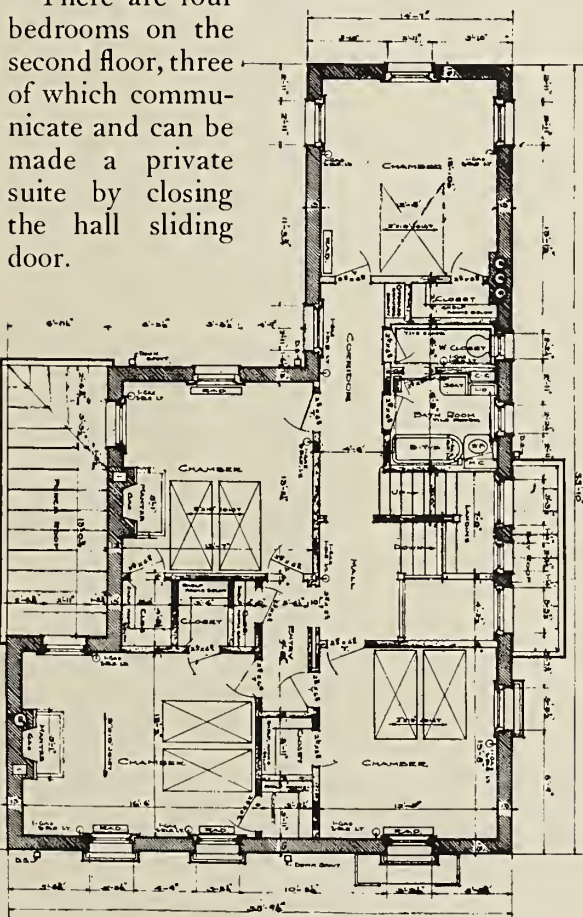
able importance in a climate where the prevailing breezes in summer are from the south. A pretty and unique feature is the open arrangement of the reception hall, living-room and dining-room. The dining-room has two vistas, one through the double sliding doors of the living-room and window opposite, and the other through the French windows and side lights at the south end of the room over the formal garden and down to an alley formed by bay trees and bordered by hawthorne hedges to a seat or simple faience fountain at the end.

A sash door in the living-room opens upon a covered porch and the French windows in the dining-room open upon a brick paved terrace, the continuation of the porch.

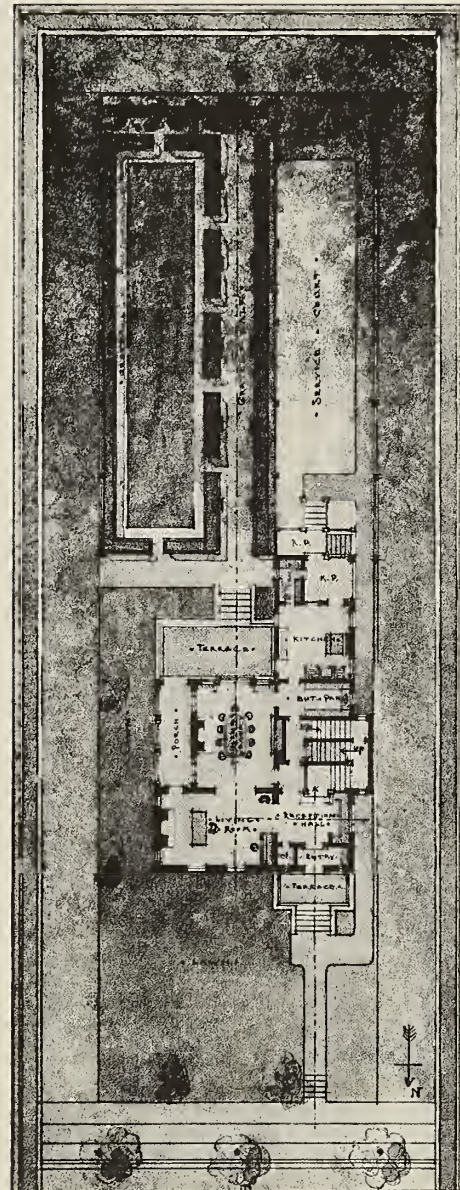
The location of both porch and terrace have the advantage not only of being exposed to the summer breezes, but also of offering absolute privacy.

The kitchen it will be found upon examination is exceptionally light and well ventilated.

There are four bedrooms on the second floor, three of which communicate and can be made a private suite by closing the hall sliding door.



GROUND FLOOR PLAN



PLAN OF THE GARDEN

On the third floor there are three rooms, a storeroom and toilet-room.

The basement contains the usual laundry, heater-room, coal storage, provision and toilet-room accessories.

The exterior of the house is built of selected merchantable brick laid in wide white joints. The roof is of dark slate.

The interior finish is of selected cypress stained in subdued colors, and the floors are of Georgia hard pine.

Taken altogether, this is one of the most successful of the recent houses in St. Louis of moderate cost.



CAMPANILE OF THE SAN GABRIEL MISSION

PRESERVING THE OLD MISSIONS OF CALIFORNIA

BY KATHERINE LOUISE SMITH

A MOST interesting project concerning the Old Missions of California has arisen lately. It is the systematic preservation of these old types of Spanish architecture and the completion of a road that shall lead from one to the other. The incentive of this undertaking is largely due to the artist Edwin Deakin, as it is through his work that wide interest has been attracted to these buildings, and that women's clubs and other organizations are eagerly seeking authentic information as to the history of these ruins. Edwin Deakin has been called an art-historian. Certainly he has told with his brush a history which no pen has begun to portray with one-tenth the veracity. As a boy in England he was interested in old forms of architecture, particularly those of mediæval times, and it is natural that the most striking examples of Spanish art that we have in this country should appeal to him as the soft chime of some never-to-be-forgotten bells.

The result is a marvelous collection of twenty-one paintings showing the exact location of the missions and their forms. When these were exhibited in the Palace Hotel in San Francisco all that part of California was interested and especially when it was learned that perilous and long journeys had been undertaken to reach these buildings. At least seventeen of these paintings were from the original, the others were taken from daguerreotypes or drawings and descriptions, since some of them have almost ceased to exist. It required heroic self-sacrifice and courage to ac-

complish this work which will stand as a memorial to the enthusiasm of one man who desired to immortalize the beauties of what is historically and technically the noblest architecture in the United States. In reality this constitutes nearly thirty years of effort on Mr. Deakin's part, and it was fortunate that the artist began his work before the buildings were in the ruinous condition of the present day.

All of the pictures are striking, but none perhaps appeal more forcibly to the lover of the picturesque than that of San Juan Capistrano which was partially destroyed by earthquake in 1812. It is a fine example of Spanish colonial architecture whose partially destroyed walls yet show the remains of charming frescoes and colorings. This is somewhat rare in these missions, for though all persons grant the architecture is good, most critics feel that the priests failed in their decorations, copying with poor material their remembrances of art in Spain, rather than drawing on Nature about them for inspiration.

A world of history lurks around these missions which may be said to have attained their prosperity during the first part of the 19th century, although the earliest of the Spanish missions was started in the seventeenth century. The story of the missions is a long one, running through the Jesuit, Dominican and Franciscan rule to the present time. They were, of course, designed for the instruction of the Indians in the truths of Christianity and the arts of



THE CLOISTER OF SAN MIGUEL



SAN LUIS REY, NEAR OCEANSIDE

civilization. The mission church was built as a rule of unburnt or adobe brick and tiles and the Indians were taught agriculture to support themselves. The tan, yellow and brown of these buildings lends wonderful charm to the paintings, especially in the San Diego Mission. Closely following this mission, which was one of the first, came the

Mission of San Carlos near the bay of Monterey, a modest undertaking that had no suggestion of the famous watering place which grew up near the ruins of its site. It is particularly interesting because here were buried the remains of many of the venerable men whose pious efforts created the missions and laid the foundation of civilization in California. There were interred here the remains of Father Junipere Serra who perilled life on land and sea, and underwent starvation and want to found the buildings that to-day are crumbling in ruins. As an appreciation of his efforts, Mrs. Leland Stanford recently erected at Monterey a statue of Serra standing in a boat, as if about to land, with a tablet recounting his heroic deeds; a fitting tribute to one to whom California really owes the foundation of her greatness.



THE OLD FRANCISCAN MISSION OF SAN GABRIEL



SANTA BARBARA

One of the most fascinating of the missions is San Luis Rey, a day's journey from San Diego. Situated in the midst of a magnificent landscape, the walls of the quadrangle are in fair condition and the interior shows traces of the garden which once flourished there. This mission garden was one of the most beautiful to be found in the twenty-one buildings. Just before the American conquest completed its ruin (for the rough frontiersmen who crossed the plains respected no missionary friars or civilized Indians) this mission harbored an industrious Indian population of several thousand. Later it was occupied by troops as a military post during the Mexican war, when it reached such a state of demolition that an estimate of a million dollars was given as necessary for its restoration. As these figures were so

enormous it was not undertaken and it stands a magnificent ruin sacred to the memory of those who wore habit and cord.

To-day few of the ruins between San Francisco and San Diego which excite the curiosity of travelers retain their original character. Some of the structures are in use as churches and parish residences, others



SAN JUAN CAPISTRANO

are a mass of débris, a crumbled tower, a shattered cloister or a shapeless heap of adobe bricks. The missions were not alone churches; they were quarters, walled rectangles with apartments for priests, soldiers, shops, but they were built of such poor adobe that disintegration has taken place where a more substantial building would have survived. Another cause of regret at their decay lies in the fact that old travelers still speak of the hospitality of those missions which provided food and shelter. Situated about a day's journey apart on the main route of travel in the then little settled California, they were a haven of rest to wayfarers. Horses were the only means of transportation and the weary prospector could ride up at night to one of these hospitable hostelries and be assured of a welcome from priest or sacristan who met him at the door. A bath, a hearty meal and a hospitable bed awaited him and if desired he could start out the next day with fresh horses and a guide. This fact alone ought to insure their preservation as typical of early frontier hospitality before the days of railroads and hotels.

A project is on foot to open up in a satisfactory way this El Camino, the road which for a distance of hundreds of miles leads from one mission to another. It winds through sheltered valleys, past prosperous fruit ranches, olive groves and smiling landscapes, and if this is carried out the tourist will not only have a delightful glimpse of California's prosperities, but will pass from one mission to another and view romantic places that now one has to go off the beaten track to see. A plan coincident with the opening of the road is to restore the missions and replace as far as possible their contents. Some idea of the value of these may be gained from knowledge that the bells of the Santa Cruz church cost four thousand dollars, and its silver plate thirty thousand. The San Fernando Rey Mission has already been restored by the Landmarks Club of Los Angeles.

It will be difficult to duplicate the original

buildings as some have fallen into ruins that scarcely show the form, size and shape. Even in those that are not ruined the doves in many instances have nested in images and reredos. An interesting feature of nearly all the churches were the confessionals built in one side with huge doors and iron hinges and gratings that still remain. In many missions the decorations have been covered with a coat of whitewash by practical latter-day priests and are partially if not wholly ruined. At San Luis Rey, some of the old mural decorations remain, but at Santa Barbara all that remains of the old decorations are found in reredos and arches. Here and at some other missions are remnants of old paintings, which competent critics agree should be preserved.

A few detractors claim that the missions in their teaching of the Indians were a failure, and that they simply enslaved a people who were free before their founding and that the buildings flourished for the benefit of those priests who indulged in six good table courses daily. Such people contend that the sooner the buildings are removed as rubbish the better, as they are not monuments which were employed for the elevation of mankind. The sentiment for the repair and restoration of these structures is, however, widespread and there is every reason to suppose that in the end the connecting road will convey sightseers from one mission to another, and these beauties of California will be preserved as treasured historical curiosities of the State before her so-called pioneer days. One thing is certain: these old missions mark the storms of a century and are fast becoming the habitation of owls and lizards. To see these buildings is like turning the pages of the past. Some were twenty years in the building, most had bells from Spain, and in some were vessels of silver centuries old, lifelike images, rich priestly garbs and writings that have been accredited to the brave Father Serra through whose efforts they were founded.

VACANT LOTS CULTIVATION IN PHILADELPHIA

BY ALLAN SUTHERLAND

MEN are, as a rule, extravagant, especially here in America—the very vastness of our resources tending to make us prodigal. A peasant family in France lives comfortably on less than the average American housewife throws into her garbage can; and frequently the Italian immigrant, by commendable self-denial and thrift, amasses a competency while his improvident American neighbor continues his struggles to support himself and family. And prodigal as we are in many other things, we are in nothing more so, perhaps, than in our indifference to utilizing waste lands and making them contribute to our sustenance and to that of our fellows. In this respect our Japanese friends teach us a useful lesson. A recent writer has said: "If all the tillable acres of Japan were merged into one field, a man in an automobile, traveling at the rate of fifty miles an hour, could skirt its entire perimeter in eleven hours. And yet upon this narrow freehold Japan has reared a nation of imperial power. The humblest peasant farmer is clean, industrious and comfortable. The area of fence corners abandoned on many American farms, would furnish comfortable living to a whole family in rural Japan."

The Vacant Lots Cultivation Association, now operating in several of our large cities, emphasizes the value of the example set by our Pacific neighbors in utilizing waste lands. With commendable zeal and broad philanthropy, the members secure vacant lots in and near congested districts in the city and in the suburbs, seeing in their cultivation by



MR. R. F. POWELL

General Manager of the Work

the worthy poor a partial solution of one of the gravest social and industrial problems of the day: the problem of finding profitable employment for the ever present army of unemployed men and women in our densely populated centres. From the very beginning of the movement during the great commercial depression in 1894, when large numbers of

men were out of employment, it appealed to many as being a wise and practical way of helping men to help themselves; the results have eminently justified this

opinion. The enterprise has been remarkably successful wherever it has had a fair trial. Indigent people have been encouraged to enter upon the cultivation of these abandoned lots and other waste places; and they have done so with energy and have produced results as astonishing as gratifying. The suggestion to cultivate the vacant lots of the cities had its inception with Mayor H. S. Pingree, of Detroit, when thousands of

unemployed people were clamoring for assistance. "If we but cultivate the vacant land in and about the city," he said, "much of this want will cease."

The experiment was successfully made, and other cities quickly adopted the plan to give relief to their poor.

In no city has the work been placed on a more permanent or profitable basis than in Philadelphia. This result is largely due to the able management of the superintendent, Mr. R. F. Powell, who is not only a practical farmer, but a man of ideas and a wholehearted philanthropist. With untiring devotion and patience he gives himself to the



THE GRADUATES' FARM

A cooperative farm managed by gardeners trained by the Association

work and his words of encouragement bring cheer and success to hundreds of unskilled tillers of the soil.

Rider Haggard, the famous novelist, has for the past five years given much study to sociological conditions in England, and is deeply interested in whatever gives promise of relief to the poor. He visited Philadelphia last spring and looked into the vacant lots cultivation idea. In this connection he said: "It is obvious that there is a great problem facing civilization. To me it is the greatest problem of the present and the future—the problem of keeping men and women in the country and not in cities where they deteriorate, their children sicken, and where they enjoy less happiness than they have a right to expect. How to turn the flow back to the land is a great work—a work for which the world to-day, and thousands yet unborn, will be grateful. In England, farm lands are going to waste for want of skilled farm labor. Where, in years gone by, a farm of 100 acres was under the plow, now eighty of these acres are down in grass—no labor, consequently no cultivation. London charities, that is, organized charities, abound by the thousands, but they fail in their purpose utterly, no means being provided for the transportation of these poor unfortunates back to their

rural homes. Men and women born into this life who live out their lives amid the sights and sounds of nature; and he who can show the way to turn the flow back to the land will do a great service to humanity. The plan of the Vacant Lots Cultivation Association is a splendid one."

In Philadelphia some twenty-seven acres were secured the first year, and these were divided into gardens 76 by 100 feet. The ground was loaned by the owners on condition that it should be returned, if necessary, on ten days' notice. Each applicant who received an allotment was provided with the necessary implements and seed and was taught by the superintendent how to use them. The following regulations were adopted:

1. Each person receiving land is required to cultivate it thoroughly throughout the season, as directed by the superintendent.
2. Each planter must keep an accurate account of all the time spent by himself or others in cultivating his garden.
3. An accurate account must be kept of the quantity and value of all produce sold, used, or given away.
4. Failure to comply with these regulations, or to follow the instructions of the

superintendent, may cause forfeiture of the allotted land.

The Association spent some \$1,800 the first year; ninety-six families were aided and vegetables valued at \$6,000 were raised. For every dollar expended three times as much was the financial result. Other results were, perhaps, no less important: Hundreds of needy people secured a means of independent livelihood, were brought into close touch with Nature, and learned the value of the blessed freedom which comes only to the person who can be out of doors; and the work itself received a tremendous impetus. Last year the total contributions to the Association was \$5,000, while the value of the product was \$50,000. While the value increased from \$6,000 to \$50,000, the cost of cultivation per garden decreased from \$18.25 to \$6.16.

Mr. Powell writes: "Each gardener was required to cultivate his garden according to one general plan. One-half was planted in potatoes; the other in beans, peas, cabbage, tomatoes, carrots, turnips, onions, lettuce, radishes, etc. The incalculable benefits of fresh air and moderate exercise to the physical and moral health of every one is well known. Men have come to these gardens in the spring who had become poor, partly or wholly through drink, and by the end of the season have left us sober and industrious citizens.

What made this change? Instead of hanging around, they found pleasant and profitable employment wherein they were their own masters. Parents bring little ones along to help weed and pick vegetables. Through the healthfulness of the work, which is in no sense toil, the pale, hollow-cheeked little ones become ruddy, bright-eyed laughing joys, filled with vigor and happiness before the season is over. 'The country week' becomes a country summer, while the playground becomes also a workshop."

A pleasant outcome of the work is that while the plan was entered upon originally to give relief to the poor, now the scope has enlarged and not only are school children taught to cultivate the ground but many of those who came to the lots in destitute circumstances are now cultivating ground on their own responsibility and giving employment to many others. By means of the Vacant Lots idea the Civic Club of the city has given employment to nearly 2,000 children; and the Board of Education has also given occupation to a large number. The various Homes for orphans now have between five and six hundred children working in their gardens; and at the present time there are some 850 families, representing about 4,000 persons, working on vacant lots in and about the city. To these should be added



ANOTHER VIEW OF THE GRADUATES' FARM

The manager standing in the centre of the picture was almost totally paralyzed before taking up this work



THE GRADUATES' FARM WITH SOME OF THE YOUNGER HELPERS

Vacant Lots Cultivation in Philadelphia



THE LARGEST SCHOOL GARDEN IN AMERICA, WITH PROVISION FOR A THOUSAND CHILDREN

not less than 50 "graduate" laborers who are now working along independent lines.

The eagerness with which children in the poorer sections of the city take to practical gardening is most encouraging. Miss Helen Bennett, who is deeply interested in this branch of the work, thus speaks of it: "We gave each child a plot four feet six inches by eleven feet six inches, and they take the keenest delight in caring for it. Each child gives an hour and a half daily to its cultivation, and the proceeds from the sale of what vegetables they raise belongs to them. Some netted 90 cents and others \$2.15 from their work. This year we hope to provide a twenty-foot plot for each child, which will enable the best gardeners to earn from \$15.00 to \$20.00 in the course of a summer. When I tell you that we had 716 applications for our 250 plots, you will appreciate what interest the children take in the

work. Besides planting and cultivating, we teach the children to take care of the tool houses. The boys painted those structures last summer, while the girls kept them clean and laundered the window curtains. Each plot containing from one to six hundred gardens is surrounded by a three-foot fence, which any boy can climb. This, I believe minimizes the danger of depredation, and it is a fact that we lost only about \$5.00 worth of vegetables



JUVENILE HUCKSTERS ON THE DELIVERY SERVICE

They get twenty per cent. on all orders



GARDENERS WHO HAVE PASSED THEIR USEFULNESS IN THE MORE USUAL COMMERCIAL FIELDS. THEY MAKE MANY DOLLARS DURING THE SEASON

and tools from our two gardens last year. Apart from this, 250 children and their families have a personal interest in the tract, and they prove to be excellent guardians."

The Baldwin school, located at Seventeenth and Porter Streets, has the largest school garden in the country. It has six hundred individual plots, on each of which a pupil can raise enough for his family; there are also class plots for six hundred small children. A benevolent gentleman contributed \$1,000 to the improvement of this garden. This same benefactor recently purchased 1,400 acres of land near London, England, which he turned over to the Central Poor Board of that city, to be used for the employment and maintenance of inmates of the poorhouses.

The Baldwin garden contains four acres, and the work is under the care of the Vacant Lots Association and the Civic Club. A member of the latter said: "Philadelphia takes the lead in this good work. The growth of school gardens as a branch of industrial education in this country and in Europe during the past few years has been remarkable. Last year in this city perhaps one thousand school children had gardens. This year there will be three thousand and next year ten. The largest garden last year was at Fifty-sixth Street and Lansdowne Avenue, where there are 300 plots. To-day at Seven-

teenth and Porter (Baldwin's) we have 1,200, and who shall say but that this will be called a small garden next year? The Vacant Lots Cultivation Association began the work, the Civic Club and the Board of Education took it up, the papers and magazines are spreading it abroad, and to-day it is all over the world. The only wonder is, why some one did not think of it before."

One of the most pleasant results of the Vacant Lots Cultivation Association work, and one which has its approval, is what may be termed the graduates' farms, the most notable example being that conducted by D. F. Rowe, an old newspaper manager, who began work on a vacant lot some years ago, although regarded as an almost hopeless invalid. Mr. Rowe believed that even the little help which the Association gave was lowering the standard of independence, and resolved to establish a garden to be "composed of men, women and children—former vacant lot gardeners—who desire to cooperate in carrying out our declared purpose"—(that of maintaining an enjoyable, healthful and profitable occupation for ambitious people, by raising and delivering to our friends and neighbors the best vegetables, fruits and flowers fresh from the gardens at the lowest price consistent with the quality and service rendered). Mr. Rowe's efforts are proving



THE BOYS AT WORK IN THE SCHOOL GARDEN

very successful. He is a firm believer in his present occupation. "I tell you," he said, "the people of the city should seek fortune in the country. Not the fortune of dollars alone, but also the fortune of health and a happy life. I wish all young men in the country could know that they have a better thing at home in nine cases out of ten than they have by coming to the city. I am going to convert some of the city men to the idea of going to the country." Would that Mr. Rowe's philosophy could be brought to the attention of every country boy in the land who is dissatisfied with his surroundings!

Mr. Rowe's health is greatly improved. Besides raising enough vegetables for their own use, the families associated with him share in the profits of all that is sold. Mr. Rowe buys the vegetables at the wholesale market price. They are then sold by the farmer's children, who receive a commission of 20 per cent. The boys attending school also profit by the farm and many of them earn 50 cents a day by selling vegetables before and after school. The output is in great demand. Before the juvenile hucksters are half over their routes their wagons

are emptied; they never have to return with unsold produce. Often a line of women, with baskets, waiting for the vegetables to be picked, is one of the sights that greets the passer-by. It is amusing to see some of the rigs by which the children huckster the vegetables. Some of them are improvised from old baby carriages, from soap boxes, and from whatever will answer the purpose. "It is like playing," said one urchin, "and getting paid for it."

Mr. Powell, the general superintendent, has many interesting incidents to narrate in connection with the work. He says: "Going over the land under cultivation early in February, I discovered that some one was sleeping in a small shanty that was erected on one of the gardens as a tool house. It was an open board box about five feet wide by seven in length, with a dirt floor and a tarred paper roof. The bed was a wide board resting on short sticks of timber, on which were spread some fifty newspapers. They were placed on the board in such a manner as to cover it thoroughly and extend up the side wall about eighteen inches. An old sack filled with grass was the only semblance of a pillow.

"As soon as I discovered that some one was thus using the place, a watch was set, and the next day the man was found, evidently returning from a begging trip on the streets. Being asked why he slept in such a cold, cheerless place, he said he had no other. He had been working at the Torresdale filtration plant but had been discharged. When asked if he would work in order to provide himself with a better place, he readily answered that he would. 'Although,' he added, 'I am now past seventy years of age, and it is hard to find a place; I can do as good work as many others who are much younger, but I am not wanted.' A comfortable place at which to board was quickly found and he was set to work helping the man who was hauling manure to the gardens. Soon I discovered that he spent his money for drink, so I asked him if he would not save his money for clothing. He finally consented and soon good shoes replaced a pair several sizes too large, which some one had given him.

"This old man has now been with us for some time, and is always ready to do whatever is pointed out. He has earned through his own labor plenty of good, wholesome food; warm, comfortable clothing and a warm place to sleep. He is now a self-supporting and sober man."

"A boy twelve years of age came to ask for a garden. When questioned as to why he wished a lot and why he was not at school, he replied that he had to help make a living; that there were eleven in the family—father, mother, grandfather, and eight children. The father had been out of work all winter and had gone West in search of employment. He had secured a place but received so little pay that he could send his family but \$2.00 per week. The oldest brother, a boy of eighteen, was learning his

trade and was receiving \$3.00 a week; the second brother, sixteen, was in a mill, which only made half time, and received \$3.50. This was all that was coming in. 'So you see, sir,' he said, 'we are very poor, and we have to pay \$3.00 per week for rent; please sir, let me have a garden. Grandpa says he will teach me how to work it. You see Grandpa has been sick for a long time with cancers, one in his eye and one in his ear; but he can show me how to work and I will do my best; if I don't, you may take the lot back.' The boy was given the garden and well did he keep his promise. He worked faithfully, and with evident pleasure in his work. His garden was as well cultivated as any in the field; and besides furnishing the family with food all summer he had a good store for the winter while he attended school." One more example: "A poor colored woman, with an invalid husband and eleven children, determined to try two days a week at gardening. The effort turned out well. The next year she had the neglected half of an adjoining garden in addition to her own, and the product was \$150.00. She also had two beautiful flower beds. She usually had from four to six children with her on gardening days"

In a sermon recently delivered at Cornell University, Dr. Francis E. Clark said: "No nation was ever overthrown by its farmers. Chaldea and Egypt, Greece and Rome, grew rotten and ripe for destruction not in the fields but in the narrow lanes and crowded city streets, and in the palaces of their nobility. So let us thank God and take courage as we see in our day the movement countryward, and

the 'abandoned farm' and lot no longer abandoned. . . Surely the history of creation is repeating itself, and again is the Lord God taking man and putting him in a garden to dress it and keep it."



A BIT OF ONE OF THE GARDENS

Where an entire family is at work, living in the shanty under the tree

CARLTON, A RELIC OF THE PAST

BY MABEL TUKE PRIESTMAN

A CENTURY ago when traveling abroad was much restricted and people remained in their own neighborhood, there was little temptation to depart from prevailing styles of architecture. Many houses built in that time consequently remain now as examples of pure Colonial architecture. Germantown is especially rich in possessing many of these old homes, one of the most beautiful and correct being that belonging to the children of the late Cornelius S. Smith. One cannot fail to be struck by the beauty of the approach; the low rambling white house, with its green latticed shutters seems one with Nature, so closely does it nestle against the trees, while large and more stately ones stand out like sentinels to guard this rare old jewel.

The estate originally consisted of one hundred acres, but though sales of the property

have been made from time to time, the grounds are still extensive, being about 35 acres. Owing to the undulating land the close proximity of neighboring houses cannot be seen from the lower part of the house, and as we gaze on the green lawn with trees and shrubbery on all sides, and catch glimpses of sloping turf and corn fields beyond, we feel that here indeed is perfect seclusion, and find it hard to believe that we are within a stone's throw of trolley cars, and the modern houses of to-day.

The approach to the house is from Midvale Avenue, where a circular drive leads to a typical Colonial entrance, which consists of a small porch with two columns supporting the roof, and benches on either side of the doorway. A triangular window above the porch together with a window on each side of it diffuse plenty of light into the hall.



THE HOUSE FROM THE EAST

Approaching the house from the east side the long, low structure with its beautiful piazza supported by Grecian columns appeals strongly to those who appreciate good architecture. The centre part of the house differs slightly from the rest, having two storeys and an attic, with a dormer window. Large bay windows on the first and second floors add to the pleasing character of the house.



THE ENTRANCE FROM THE WEST

Entering from the east the fine old door, studded with nails as a preventive against burglars, opens into the severely simple hall, where a wide staircase, painted white, with mahogany hand-rail, invites us to the floor above, and treats us to a beautiful peep of lawns and trees, through the windows on the half-way landing. The rooms are all large and well lighted, as each is the width

of the house. As is invariably the case in old houses there is no hallway, and one room opens out of another. At the southern end, entirely surrounded with windows, is the library which opens into the parlor. From the parlor the hall is crossed to enter the dining-room, where it is said Washington once dined. From here a passageway leads to the pantries and kitchens, while a door on



FROM THE NORTHEAST

the left of the passage opens into a sitting-room, which is the only room not having windows on two or more sides. The wings of the house having been added later, the kitchens and pantries possess many conveniences not often found in so old a house.

The exact date of the house is not definitely known, but it is supposed to have been rebuilt in 1780, a stone found in the



THE DINING-ROOM

foundation of the porch, having that date carved on it, being the only proof. The property was bought by Mr. Cornelius S. Smith in 1840. The estate formerly belonged to John C. Craig, who married Miss Jane Josephine Biddle. He was fond of horses and kept a large stud of race horses as a hobby. He built the wings of the house but never lived to see the work completed as he died abroad. His only son having died in his youth the estate was offered for sale, and was bought by Mr. Cornelius S. Smith who lived there until his death.

Under the centre of the building are cellar

kitchens, a subcellar and under the porch a vault for meat. The entire house is furnished with the greatest simplicity and



THE HALL, LOOKING FROM THE EAST DOOR

contains nothing but old family pieces which are all in perfect repair. In the parlor the same furniture is in use that belonged to the great grandfather of the present occupants, and claims distinction for having stood on the first carpet used in Philadelphia at Fifth and Spruce Streets. Twin sofas flank the doorway, upholstered in sage-green rep, which is the only covering they have ever had, showing what excellent materials were made in old Colonial days. Several chairs

Hessians encamped on the estate. In later years pennies of George IV.'s reign and several Indian arrow-heads have been dug up on the property.

Gradually the original wall papers have disappeared, but those that have taken their place are as similar as were possible, so that every room gives the impression of an earlier generation.

Adjoining the parlor is the handsome library which is furnished very similarly with



THE PARLOR

are covered with this same material and look as good as new, with an added softness of tone that only time can give. An old bronze chandelier, originally made to burn lard oil, and a centre table lamp are also treasured heirlooms.

Each room speaks of the past, and visions of fair maidens and stately dames who spent their days amidst these surroundings are brought to mind, and then our thoughts wander to scenes of chaos and disaster when the

the addition of some beautiful old bookcases containing many valuable old books. On the opposite side of the hall is the dining-room with its magnificent pieces of old mahogany furniture of which the sideboard and wine coolers are especially beautiful and interesting; the ladder-back chairs at the ends of the table and the claw-foot chairs in the hall are examples of those throughout the house. The lower part of the walls of the dining-room are papered with dark green



ONE OF THE BEDROOMS

felt, above which tapestry paper of yellow, blue and green give a pleasing variety of colors. Next to this room is a delightful little den where comfortable lounging chairs, sewing and writing tables speak of the more intimate life of the family.

On the second floor the bedrooms are as large as the rooms below; here handsome four-post beds, bureaus, high-boys, secretares, Martha Washington work-tables and roomy wardrobes are in evidence. Some of the pieces are rare specimens of Georgian furniture that

would delight the lover of antiques, among these an old desk belonging once to William Penn, is a treasured possession. One of the rooms is furnished in maple, so mellowed with age that it glows with its rich golden color.

Another bedroom contains some valuable Empire pieces which were enameled white many years ago; the lines of the furniture are so excellent it would seem more in keeping to have the wood uncovered. However, the finish of the paint is so perfect, and so softened with age, that it is really beautiful in itself.



ANOTHER VIEW FROM THE EAST

No two beds in the house are alike; some have the tester and are heavily ornamented while another has the foot-board as well as the head-piece carved. The old floors are covered with matting in the summer, which gives place to rugs and carpets in the winter.

A bedroom table, or what-not, with delicate lines, having a shelf underneath, is interesting. It is fully five feet high and may

have been intended for a bedside table in the days when step-ladders were needed in order to get into the beds at all, so high were some of them with their paillasses surmounted by feather beds.

On the walls are many interesting pictures, portraits of ancestors in the quaint costumes of earlier days with their calm and placid faces, that recall to our minds the quiet, sedate-times lives of long ago.



Photograph by Mr. Wilson Eyre

Amecameca, Mexico

LAYING OUT A COUNTRY HOME

By E. P. POWELL

THE first rule that should guide the country seeker is to go slowly. If he starts out with an impulse and a great enthusiasm to create a country home, he will put more ambition into his new place than he can work out into reality. Count the cost at every step; but at the same time count your nerve force. You need first of all to know just what you can do; what sort of a will you have got—and it will never do to forget your prides and conceits. Are you afraid or ashamed of hand labor? If you are going out into the country to become proprietor of a landed estate, you must put in a mint of money, and will probably get out of it annually more vexation than pleasure. If you have more money to spend than

you know what to do with, let the “artists” discover you, and settle down around you. They will plan and scheme to suit your whims; and you will be all the rest of your life a slave to a complex establishment—with a regiment of servants, and no end of cares.

Perhaps you have not strength of character, that is independence enough to insist on simplicity and be happy in it. You have been accustomed to an expensive social life, and cannot cheerfully give it up. My advice is, however, that you do not, on any account, transfer city habits and city tastes to the country. As a rule a country house should not be over two storeys in height, and it should not be a city sort of a house. It should be



HEMLOCK HEDGES ABOUT A COTTAGE



SUN BATH WINDOWS

exactly adjusted to the place where it stands. It would not fit well anywhere else. But this is not true of most of our new country houses. I said to my architect, "See here! I do not care for architectural display. This house is not to be the central thought of my home. I intend to live out-of-doors—but need a house in bad weather. It must not be more conspicuous than the trees, hedges and lawns. Then its walls must not shut out the landscape; on the contrary these walls must let the landscape in. You see those hills; that valley; that iron furnace down the valley; that maple grove; that farmhouse and orchard in the nook; and, just beyond, the mill. All of these things make part of my house. I will not live in a house that severs me from them. The balconies, verandas, windows must let me enjoy all of these—just when I will. Lawns also and shrubberies should be so planted as to brighten our rooms."

So I get at the two first principles of a country home: first, it should be natural, and not expensive in its layout; and the house also should be

a natural development of the place, thoroughly adjusted to everything around it—and half of it out-of-doors. A broad veranda should not only front the house, but nearly surround it. This should be furnished as liberally and homely as the inside rooms; and everything should be provoking of rest. The balconies should be large enough for easy chairs and for swinging hammocks. They should command all sides of the house, and one of them at

least should be especially suited and fitted for a sewing balcony for the house-mother.

The entrance to a country home is the next most important point. It is a sort of letter A, from which we catch the key to the whole. It should always be proportioned to the size of the place. A grandiose gateway and drive for a small cottage, or a picayune gateway and a narrow drive for an extensive place are equally out of order. Yet this blunder is so frequently found. If you have broad lawns fronting your homestead, let



MY OUTDOOR STUDY



A WOMAN'S SEWING BALCONY OVERRUN WITH VINES

your drive be, without pretense, broad and well drained, and the entrance be between stone piers. These drives should invariably be dictated by Nature. This great Land Artist is always on hand with her suggestions. Here she says, "I have a knoll for your drive to pass around. Let it be covered with shrubs; while these hollows, or swales, I have been grooving down on purpose for your roadway. It gives you a fine curve and an easy slope." So you will have your elbow nudged everywhere, if you will listen and heed the Old Mother.

Hedges must not be used if the lawn sweep is broad, and to be viewed as a whole. It is also true of very small places that they will not bear the subdivision created by hedges. But when you come about to need nooks and retreats, or to hide a compost pile, or to create a shelter, or partly to cover a tennis court or a croquet ground, there is a chance for hedges. They should never, or very

rarely, flank the street. The best material is hemlock and arbor-vitæ—with occasionally pines. Windbreaks on the contrary are always in order, and should be planted at once along your lines, generally to the north and west.

So, as you go on, you see that you are really planting yourself; and you are finding out Nature. You two will soon get acquainted, and will learn to work in harmony. The place will grow of itself, year by year. No one can create a country home out of hand; certainly not for another person. And here is the fun of it. You are living now, not just staying; and living means developing, changing, growing. Each year will have its new departure, and you will see more clearly, and feel, the contents of the whole place. You should know, and should help plant every tree and shrub. A gardener may be needed, but if you cannot name the varieties of trees and plants you have made a failure. If by

any mishap you become the victim of professionals, and build other people onto your acres, and plant other people's tastes in your gardens, you will never comprehend the ideal home, and you will drop down into as conventional a life as you led in the city.

A country house should almost invariably set far back from the street, and especially be out of anything like a row with the houses of its neighbors. You are not going into the country just to see who goes along the highways. With a telephone and a family of trees, birds, bees, bugs, animals and plants, you do not need to see the human folk that go along the highway. On your veranda and in your library are books, papers, magazines; and in your gardens and orchards are the manuscripts from which these books were written.

The house naturally gets upon as high a ground as can be conveniently reached by a drive. Drainage is one of the very first

requisites. The drive must have five-inch tile underneath, and a slight side depression for surface drainage. Border it with trees or, if it be a short drive, with hedges of Tartarian honeysuckle. I was lately called to aid in laying out a place where one long row of fine elms led from the gateway to the house. We arranged a wide avenue with this single row of trees standing along the center, overhanging it on each side and helping to dry the roadbed with its roots. This plan was the most natural adjustment to conditions.

As a rule, take Nature very much as you find her, instead of shading everything to your preconceived views. As your place progresses it should express one single concrete idea. Too many places undertake to make a unity out of a bundle of other people's notions—or neglect the unity altogether. The owner buys what he thinks is pretty and plants it. The result is a country museum, and not at all a country home.

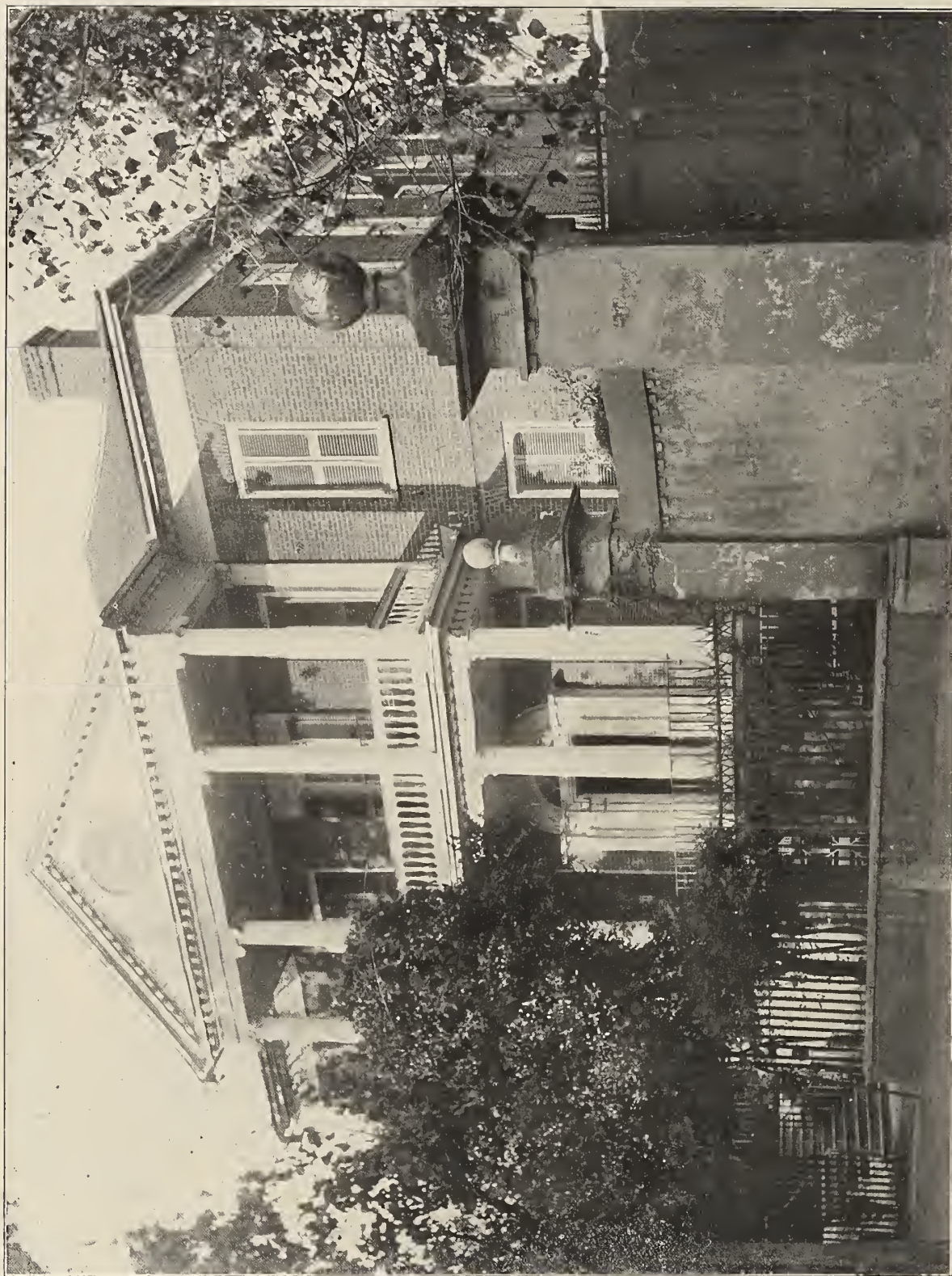


A SECOND STOREY BALCONY



Photograph by Mr. Wilson Eyre

QUERETARO, MEXICO



BULL-PRINGLE HOUSE, CHARLESTON, S. C.

One of the earliest examples of the two-storey porch treatment in Colonial work



A Charleston Cottage

TWO STOREY GALLERIES IN THE SOUTH

BY CORINNE HORTON

“**B**UILD me a veranda with a house attachment,” said a wealthy Southerner a few years ago to his architect. The result was a semicircular, open-air parlor 60 by 120 feet with a flagged floor, and Cor-

inthian columns supporting an Italian Renaissance roof. In some such words the Carolinian of over a half century ago expressed his wishes; but the result was different. Not that columns were lacking—far from it—the



CAMDEN HOUSE WITH TWO STOREY VERANDAS



A CHARLESTON HOUSE

columns now in use being but a revival, or a vindication (whichever you please) of Southern building fashions of 1800-1865; but they were used differently. The inference to be drawn is obvious at a glance. Verandas are a necessity in the South, and necessity has an inevitable way of making laws for itself, especially in connection with architecture climatically considered.

The two-storey verandas, or galleries, as they are universally designated in the South, in and around Charleston, through Beaufort, Camden, and the other older cities of South Carolina, afford a remarkable exhibit of the same idea differently expressed. One of the salient features of this particular section, and of the coast region of Georgia as well, is the "double-decker," a

natural development along the line of verandas in a climate where summer begins early and lasts until late and a large portion of life must be spent away from the direct rays of the sun.

Although most of the old English homes in and around Charleston were originally built without verandas, one of the earliest examples of the two-storey porch treatment in connection with Colonial work in America is furnished by the Bull-Pringle house of Charleston, built in 1760. The veranda as a "feature," however, did not establish itself in the South until after the arrival in

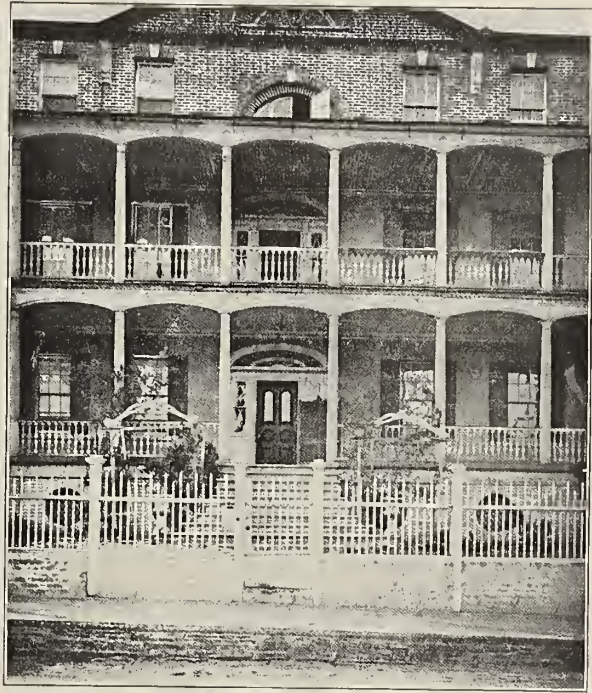
Charleston of rich emigrants from Bermuda and San Domingo. These, seeking to make themselves comfortable in their own way, reproduced as features of their new homes the verandas to which they were accustomed



WILLIAMS HOUSE, CAMDEN

in their old ones. The result was so clearly an improvement on what had preceded it that the idea immediately took root and flourished, amplifying itself in various ways as an idea is apt to when once planted in fertile soil.

Some of the two-storey galleries of Charleston are furnished with blinds, as in the case of the Horry house on lower Meeting Street. These are especially suggestive of the West Indies. Some stretch along the front of the house one above the other, as shown by the verandas of the Charleston house illustrated here which, though rather late, is a typical example of the style. Here the upper and lower galleries are exact duplicates of each other, with the exception that the one leading from the second storey is more elaborate in detail, having Corinthian columns with the usual foliated capitals, while those of the lower veranda are Ionic. Furthermore, the ceiling is more ornate, from which comes the suggestion that the drawing-room of the house is probably on



HOUSE, CORNER OF HUDSON AND MEETING
STREETS, CHARLESTON



DETAIL OF VERANDA OF HOUSE, CORNER
HUDSON AND MEETING STS., CHARLESTON

the second floor, as indeed is not infrequently the case in and about Charleston. The same double-decked gallery is repeated in the rear. An earlier example of two-storey veranda treatment is furnished in the view of the Charleston cottage. Here it occupies two sides of the house, producing another decidedly West Indian effect. This house was evidently built during the early Post-Revolutionary period and may be cited as one of the earliest examples of the then prevailing influence exerted by emigrants from Bermuda and San Domingo, to which I have already alluded.

Sometimes the Charleston builder gave himself quite frankly over to these West Indian ideas; at others he sought to preserve some features of the old classicism, while combining with it the double-deck veranda which had been found to be really indispensable. An instance of this is furnished by one of the most monumental of all the old Charleston houses of this period. It is situated on the corner of Hudson and Meeting streets. As you approach it towers up in a manner positively baronial, quite outclassing the other buildings in the vicinity. All the details of this fine old house were designed with a careful eye as to what was



PORTICOED HOUSE, CAMDEN

technically accurate. On the whole the house is good Georgian, and the doorways with their fanlights, the window casements and general enrichment of woodwork all show a careful conformity to style. Only the double-deck gallery is there to classify the house as essentially Southern. In the detailed view given of the lower veranda a custom peculiar to old Charleston is interestingly illustrated—that of weather-boarding one end of it if it happens to overlook two streets, thus securing a form of privacy, but windows were cut in this weather-boarded end for a free circulation of air when needed, or in order that the passer-by might be more closely examined should one become curious.

Another instance, where the builder has attempted to combine certain forms of classicism with West Indian ideas, is furnished by the Williams House, Camden. Here the construction is clearly early Georgian in some of its features, notably its doorways; but its verandas are repetitions of those seen elsewhere.

Another form of classicism seen in South Carolina was that in which the Greek revival manifested itself—houses with attempted

Grecian porticoes or loggias, upheld by columns which were usually Doric, or modifications of that idea such as Southern mills of that period were capable of producing. These were sometimes models of domestic elegance, but quite as often grotesque objects illustrating the obvious truth that man is not always master of his fate, in architecture.

Sometimes these classic houses were copies of the Temple of Theseus, having columns extending around all sides, and tiny iron balconies projecting from the second storey windows—for second-storey verandas must be had in one form or another. Take the illustration of the porticoed house of Camden. In it you have a perfect example of the portico or loggia with its inevitable second-storey veranda encompassed within the Doric columns. On the whole this house possesses a certain dignity the result of good proportion and good position. In the Camden house, on page 199, we have the same general effect in front, as if the builder conceded that much to proper style while reserving a two-storey veranda on the side for solid comfort; an arrangement which, however, we must confess, appears slightly incongruous.

HOUSE AND GARDEN CORRESPONDENCE

TREATMENT FOR NORTH DINING-ROOM

I wish to ask your assistance in deciding upon a color scheme for a north dining-room. This room has two windows opening on the north side. There is also a window opening on a court. The dimensions of the room are 18 x 21. There is a small hall between this room and the library. The library is of southern exposure, and the color scheme employed here is mostly in the soft shades of dull green; furniture and woodwork of mahogany. I wish to obtain an effect of dignity and liveableness combined, in my dining-room, if this is possible. The ceiling, I have neglected to say, is 10 feet high. I am willing to put in a wainscot if you think it desirable, but the room is so uncheerful as it now stands, that I am afraid more woodwork would add to its gloom. The standing woodwork and floor are of oak. My furniture is also of oak and of a handsome heavy pattern, but is light in color. The walls now are crimson; the ceiling a light pinkish yellow. I am most dissatisfied with the room. I have put fluted crimson silk over the glass of the window opening on the court. This window is set about 18 inches back with radiator set under, from floor reaching to the sill.

H. S. H.

Your room as described promises well. I will begin by suggesting that you have the varnish removed from your oak furniture and restrain and finish it. Choose a soft brown stain. The English Oak Wood Tint, I think, would be very satisfactory. Finish with a dull surface. The woodwork of room should match this in color and finish. Cover the walls with pumpkin yellow Japanese grass cloth setting oak styles about $3\frac{1}{2}$ inches wide at intervals of three feet. These will cover the joining of the grass cloth and should member with the lower member of plate-rail. The plate-rail should be about $3\frac{1}{2}$ inches wide; this wainscot effect should extend seven feet from floor. The upper third of your wall should be covered with a paper showing pine tree tops against a rich yellow sky-line. The varying greens of the trees and the dull browns of the boles and pine cones make a delightful harmony with the soft nut brown of the woodwork, and the deep strong yellow of the wall and background. The ceiling should be tinted a lighter shade of yellow than is shown in the frieze, this in turn is lighter than the Japanese grass cloth.

Your oak flooring should be treated with Pollard Oak Wood Tint and finished with two coats of "Florsatin." This finish has the full beauty of wax but is very easy to care for and much more durable than wax.

Your deep window may be made effective by having a mirror set in its full length. The effect of leaded glass

may be given this by setting a frame over it. This can be made of wood and stained with Black Oak Wood Tint. This frame should be fastened securely to the sides of the window set close against the glass. Yellow raw silk showing a satin brocade upon it would make effective window draperies hung next the glass. At the two north windows reaching to the floor these curtains should be supplemented by curtains of fine point tapestry showing a design of pine trees against a dull yellow and old blue ground. These tapestry curtains should also be used in the doorway. A rug of two tone moss-green Wilton would complete the color scheme of this room. The chair seats may be of tapestry or of heavy green leather. All fixtures and hardware should be of dull brass.

MARGARET GREENLEAF.

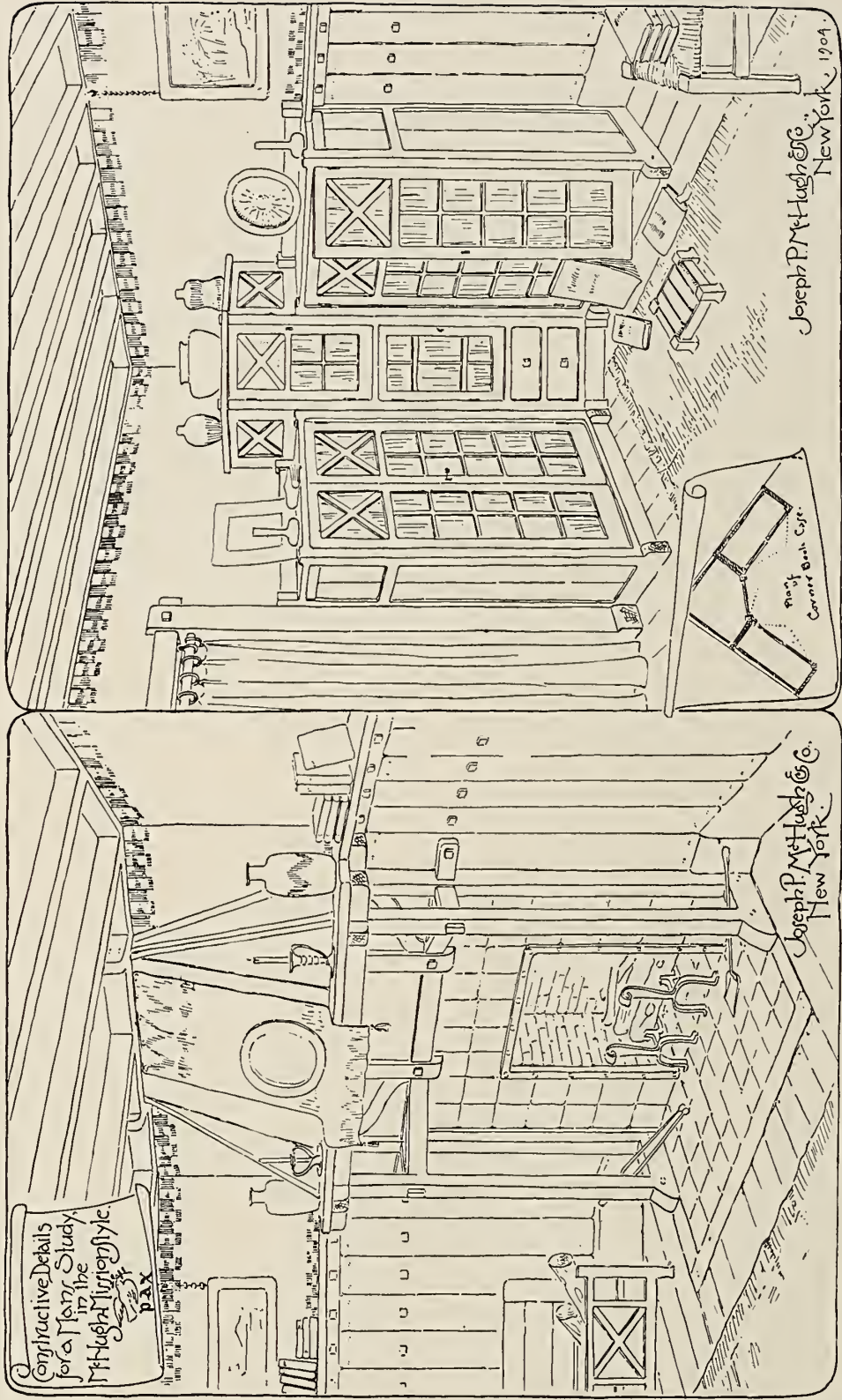
FINISH FOR A MAN'S DEN

Please suggest the finish for a man's den, this to include book-cases built in, and, also, I wish a scheme for an attractive fireplace. I have a very beautiful Mexican Seraphi which I desire to feature in the room. I should like to use it on the wall. The room is 12 x 14. The ceiling I would like to have beamed. The simple lines of Arts & Crafts Designs appeal to me.

W. F. D.

I publish two views of a man's den, which I hope will show you the way to arrange your study to your satisfaction. The "Seraphi" should be used as a central decoration over the mantel, as shown in the drawing. The walls above the wainscot should be of rough sanded finished plaster treated with oil paint in a shade of soft dull tan. The last coat of paint to have much turpentine added, as this gives a dull effect. The woodwork of cypress should be stained dead black. This includes also the beams of the ceiling. Between the beams the plaster should be tinted a trifle lighter shade of yellow than the side walls. The same shade is shown in the unglazed tiles of the fireplace. Straight curtains of olive-green pongee should be run on brass rods by a casing at the top and be finished with a three-inch hem at the sill, hanging straight. The rug in this room must show some of the green and tan. All fixtures, hardware and andirons should be of wrought iron. By avoiding any over decoration in the way of pictures and bric-a-brac, this room may be made most artistic. The furniture, of course, should be on the same simple lines and very little variety of color introduced in any way.

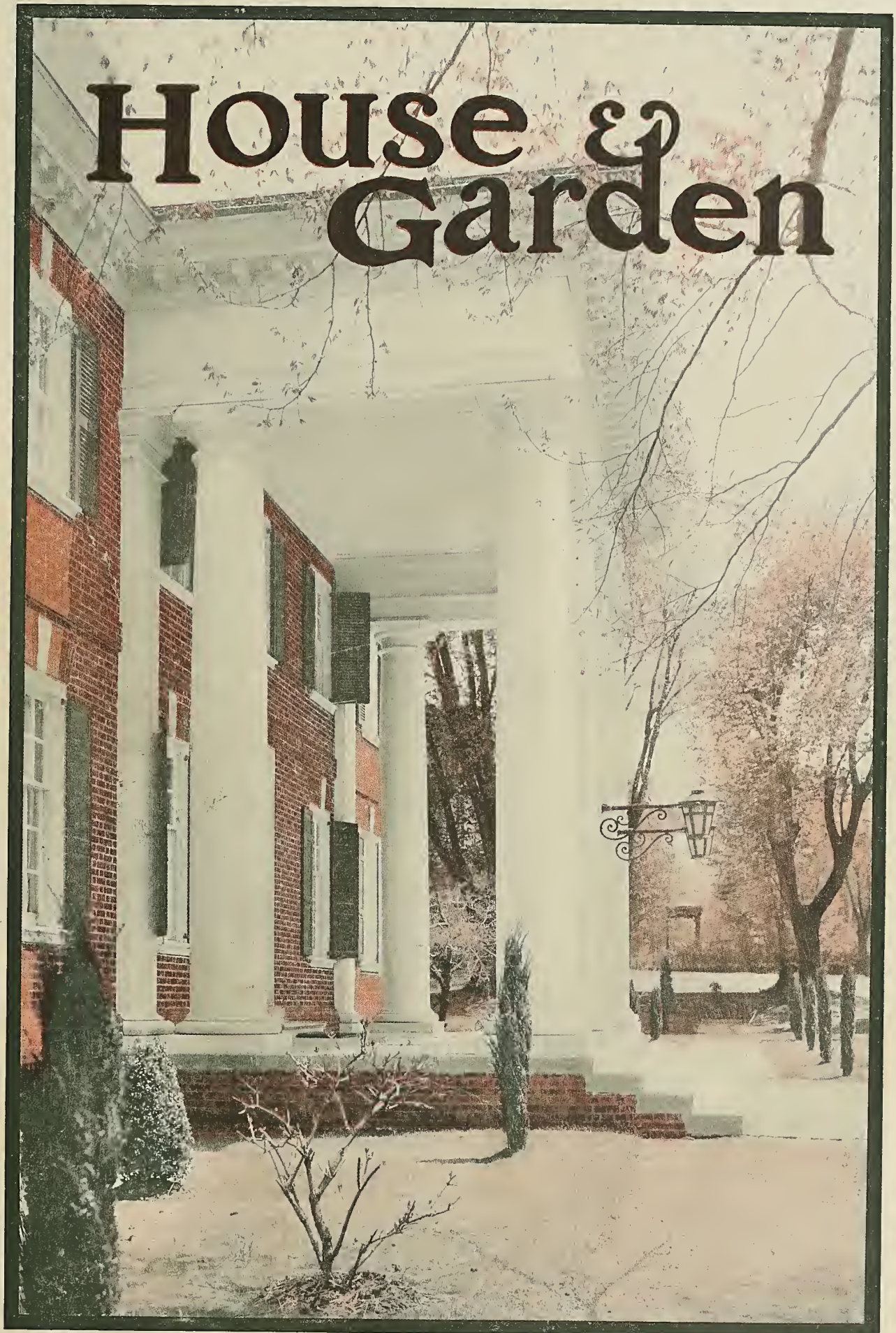
MARGARET GREENLEAF.



DESIGN FOR A MAN'S DEN

House & Garden

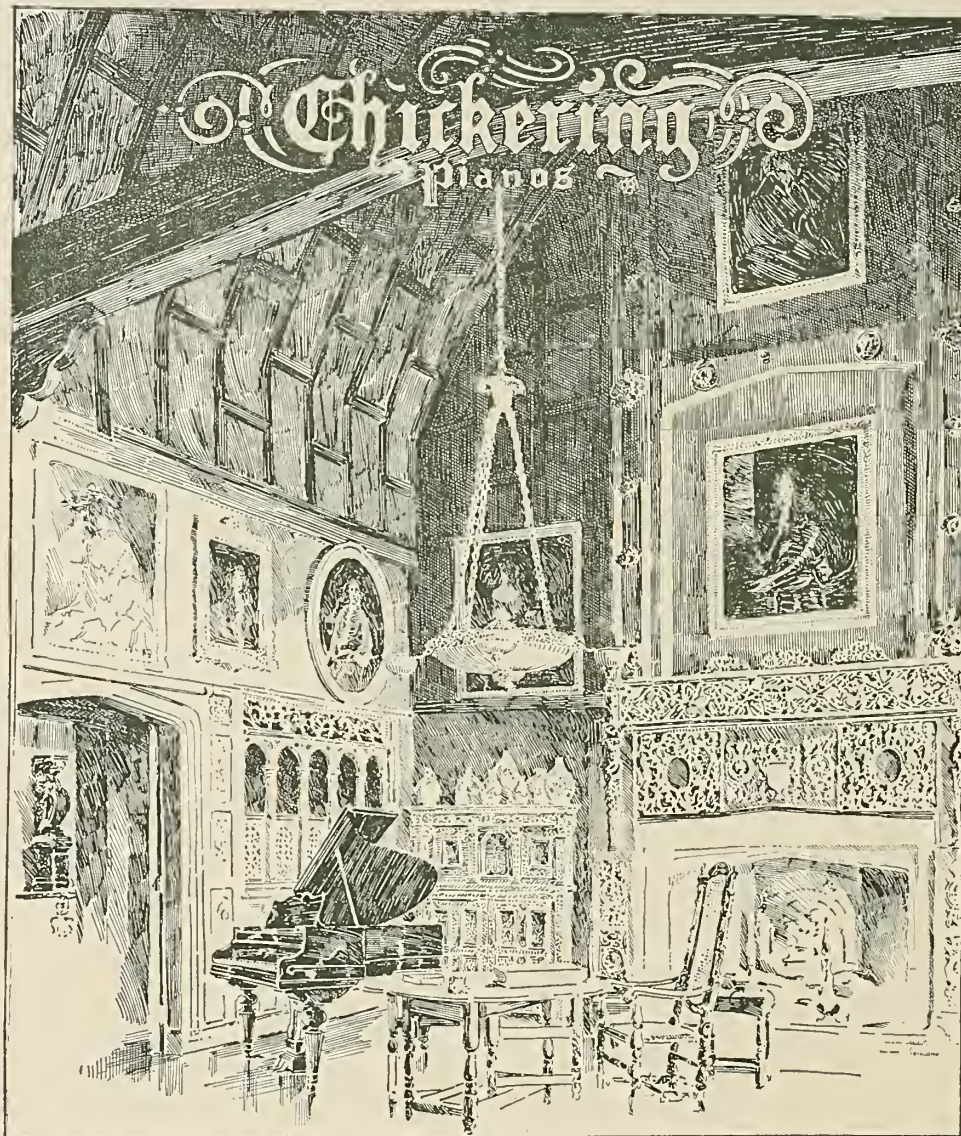
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THE CROSS TERRACE—"KILDYSART,"

(See Page 224)

House and Garden

Vol. VIII

December, 1905

No. 5

THE INTERIOR FINISH AND FURNISHING OF THE SMALL HOUSE—I

BY MARGARET GREENLEAF

TO-DAY the small house is more seriously considered than ever before.

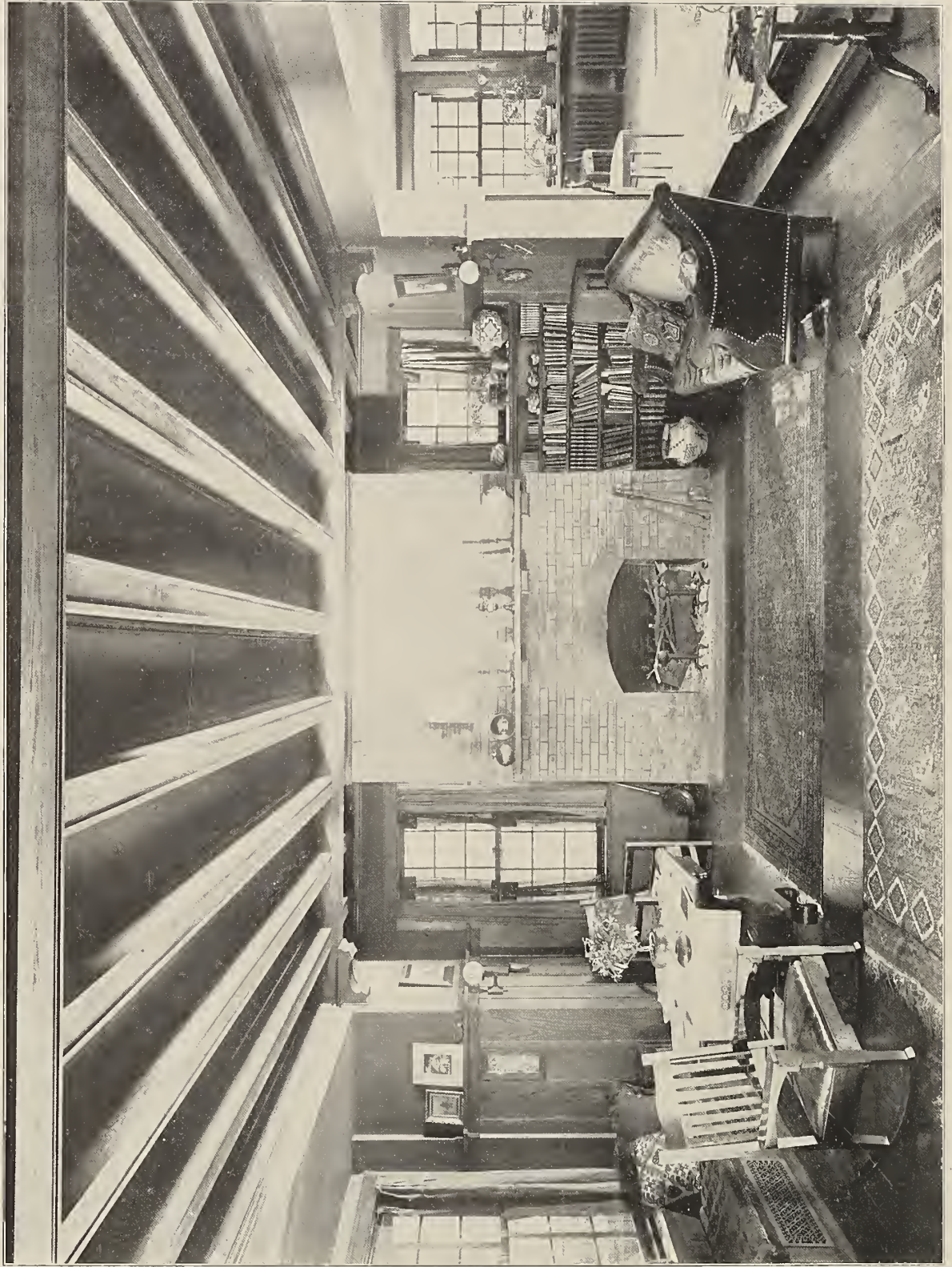
In the suburbs of our great cities and many of the smaller towns this fact is illustrated forcibly by the style of house which, during the last decade, has been gradually superseding the cottage of earlier times. In the young cities of the middle and far West this is especially noticeable, each locality

showing, even in its small houses, some distinctive characteristic in its architecture. In Southern California the bungalow has sprung up almost like a mushroom in a night; the spreading eaves, the wide shadowed veranda, the convenient and concentrated arrangement of the one floor, is well suited to the needs of that climate and country.

The family man of small means, who, until



“TO COMPLETE THE HALL A PAPER OF COLONIAL DESIGN SHOULD BE SELECTED”



A MINGLING OF MAHOGANY AND MISSION

recently, had no thought or ambition other than to secure the most desirable location and a cottage in the best repair for his \$20 a month, has now realized that for a like monthly payment the property may become his own. With this realization has awakened the ambition to make of his house, however small, a real home,—this explains the change in the architecture of the small house in recent years. When an architect plans for the individual the result is, or should be, characteristic, and therefore much more interesting than where one design serves for dozens of houses.

The wise man in building for himself a home, considers site, environment, and the proposed floor plan relatively, and designs his interior decoration and even furnishing, with these various points well in mind. Fortunately, with the passing of jig-saw work and grills from the wood trim of the interior, the brass and onyx table, the plush covered rocker, with all that these stand for in furniture, is fast disappearing.

Suitability, dignity and simplicity of line and treatment, well handled masses of color, with values carefully considered, are the points that make for success in the interior finish, decoration, and furnishing of a small house. However inexpensive the wood chosen for the standing woodwork, it is now possible to obtain beautiful effects by its treatment with stains and dull varnishes. Built-in seats, ingle-nooks, bookcases, buffets, etc., go far toward furnishing the rooms, and at small additional expense when considered in the original plan of the house. Windows also may be made most decorative.

The architectural detail of the interior of a residence should be in complete harmony with the exterior. This is, of course, the responsibility of the architect. The wall covering, drapery, and furniture, however, are not always so well selected, yet in these details harmony is quite as important.

The fan-shaped transom and leaded side lights which frame the ivory panels of a Colonial front door should light a hallway where the standing woodwork is of ivory enamel, accentuated by mahogany doors, with the hand rail and newel post of the stairs also of mahogany. So far the architect's hand is shown. But to complete this hall a

paper of Colonial design with furniture to match should be selected. This consideration of exterior, interior and furnishing together, is applicable to the small house as well as to the mansion.

In deciding the color scheme for the interior of a house the woodwork is frequently made the keynote for the whole. A stain of some soft nut-brown shade—seemingly Nature's own coloring—is given the dull finish that serves best to bring out the full beauty of the grain. Where rooms open well together the tone dominating the principal room should be repeated in the adjoining apartments.

Many householders are possessed of certain furnishings which, for reasons of economy, or from association must be retained. When this is so these should be carefully looked over and mentally adjusted to the new rooms. By having them well in mind that scheme of finish and decoration can be determined upon which will prove the best setting for them.

There is no call, and indeed, no place for period furnishing in the small and inexpensive house. If one be the fortunate possessor of some old pieces of mahogany, suggestive of Colonial days, it is well in making new purchases to select something built on Chippendale, Heppelwhite Colonial, or Georgian lines. There is an excellent chair called "Windsor" fashioned after those used by the Pilgrim fathers, and brought by them overseas. These are made in mahogany and birch, and sell for six and eight dollars each, and may be given any finish desired; not only are the lines of these chairs good, but they are also most comfortable.

In the furnishing of a house where the interior architectural detail shows the simple lines of the one here described, there is no furniture more fitting than that of the so-called Mission or Arts and Crafts. It is not, however, impossible to use a piece or two of this style furniture where other chairs and tables are of mahogany, provided the latter are not Oriental or French in style.

The house of which this article treats, was well planned and well built, and in the planning the needs of its occupants were carefully considered and met.

The low-studded front door was of Dutch design, the upper section filled with leaded bull's-eye glass, against which hung a dull

green curtain of raw silk. This wide door opened hospitably into a living-hall, in dimensions 12x18 feet; the standing woodwork, including wainscot and beams, was entirely simple in form and treatment. The wainscot showed flat panels with unmoulded stiles and rails. The wood was selected ash, the beautiful grain well brought out by the greenish-brown stain known as Bog Oak,—this was given a perfectly flat finish. The three feet of wall above the wainscot to the heavy molding at the ceiling line was covered in tapestry paper showing the soft greens of foliage, picked out with some yellow and the dull brown of tree boles melting into a smoky blue background. This paper cost but sixty cents a roll of eight yards, and made a most acceptable wall covering used above the brown green of the wainscot. The yellow tones shown in some of the foliage was repeated in the ceiling tints. This room opened into the dining-room. The wide fireplace here was flanked on either side by built-in seats or ingle-nooks, above which shelves were set. The woodwork in this room was more decidedly brown, showing no green, but harmonized perfectly with that of the hall.

The dining-room furniture had been purchased in an unfinished state, was also of ash, and stained and finished to match the brown woodwork. The rough plaster between the beams of the ceiling and showing above the wainscot, was stained a deep pumpkin-yellow,—a color which was a stronger shade of that used on the ceiling in the hall. The casement windows showed small square panes. At the western end of the room these were set high above the wainscot. The wide shelf which formed the sill, held a row of blue and white pots, in which symmetrical dwarf pine trees were planted. Run on slender brass rods, placed close against the glass, were yellow, soft linen curtains,—these had been made from old linen sheets, dyed to exactly match the tint of the plaster.

When the room was completed it was discovered that the Milwaukee brick, of which the fireplace and mantel were made, showed an irregularity of color that in some places was not in harmony with the color of side walls and curtains; it was therefore determined to stain these. The mortar was carefully scraped out and the bricks given a coat

of Pollard Oak Wood Tint; this brought them to a more even tone, and showed a tint of brown harmonizing with, though much lighter, than the color of the woodwork. The mortar was stained in mixing and showed almost black when the bricks were re-pointed. The fixtures and hardware in this room were of wrought iron, simple almost to crudeness in design and make. Over the centre of the dining-table, suspended from the beam above by iron chains, was a spreading shade of porcelain; over this was placed a flounce of fluted silk, in a much deeper, browner shade of yellow than that used on the plaster; this was trimmed about with heavy silk fringe in the same color. The effect was extremely decorative and rich in appearance, the cost, however, was but little. Clustered under this porcelain shade was a group of electric light bulbs.

Much blue and white china was used in this dining-room. Some especially good pieces selected for decorative use were set upon the plate rail, which finished the wainscot, where they showed well against the yellow background. On a small teak-wood stand on the dining-table was a wide-lipped brass basin. From the centre of this, apparently unsupported, sprung straight stalks of blue flags, the sword like leaves and conventional blossoms making a most decorative effect. This brass bowl had been picked up in Chinatown and was a barber's bowl. The joined sections of metal set in the bottom of it were also Chinese in construction and was known as a turtle, the stems of the flowers were introduced into each section and thus held firmly in place, the bowl being half filled with water.

A blue, white and gray Japanese rug was used under the table, the floor of maple having been treated to a coat of golden-yellow stain was finished with a soft polish. The same stain and finish were used on the floors throughout the house, all those on the first floor being of maple.

The living-hall, which, perhaps, by right of precedence, should have been described first, had curtains in its doorway of a domestic tapestry which repeated the color and design of the tapestry paper used above the wainscot,—this tapestry is fifty inches in width and sells for \$2.75 a yard. On the dining-room side of the door a dull blue cotton velvet



THE PASSING OF JIG-SAW WORK AND GRILL FROM THE WOOD TRIM

was used as the lining. These curtains were made, as were all door curtains throughout the house, without interlining, and the edges closely stitched in several rows as a finish. No cord or guimp was introduced, they were run by a loose casing at the top on the curtain pole. The first hanging of these curtains had been from rings; these, however, were soon discarded for the other arrangement, as the folds under this treatment were

more accurate, and there was no sagging.

Dull green raw silk, almost pastel in shade, was used for the curtains at the casement windows, these were run on a rod set close to the glass, and finished with a three inch hem. The window seats, of which there were two, were upholstered in the tapestry, as was one large winged chair, which was invitingly placed near the reading-table.

Carefully chosen and beautiful Oriental

rugs were used on the floor,—these had been picked up at various auctions, and, save in time expended in seeking them, had been moderate in price. A Khiva Bokhara, showing the beautiful mulberry red one finds in them, mingled slightly with dull blues, greens and black, was the *chef-d'œuvre* among them. The fixtures in this room, as well as the hardware, were of brush brass, simple in design. The built-in book-shelves were well filled and much care was taken in the placing of books to make an attractive color arrangement of their bindings. No smallest detail of color effect was missed in the furnishing of this room. The table, Morris chair, several straight chairs, and the desk were all of Arts and Crafts design and of black oak. The mulberry red of the Khiva rug was repeated in the crinkled sheepskin with which the cushions of the Morris chair were covered. A tall green vase of Chinese ware had been converted into a lamp which wore a shade of pierced metal, lined with green silk. Few pictures were used. Some pieces of copper and brass in quaint shapes were placed decoratively; against the wainscot a fragment of plaster frieze was hung, stained brownish yellow and given a wax finish. Except the rugs in this room there was nothing which was really costly in its furnishing. The chairs and heavy table had been purchased from the same firm who made the dining-room set. This furniture can be had in all of the simple designs suggestive of the Arts and Crafts which are now so favored. They are well made and strong but simple in construction so that their cost is nominal. Opening from this living-hall on the north side was a small room fitted as a smoking-room and den. Here the walls were covered with two-toned dull blue fibre paper, the woodwork was stained black. The ceiling to the picture rail, which was set at the tops of doors and windows, was tinted in a shade of *café au lait* that was repeated in straight pongee curtains which hung at the windows, these were decorated across the lower end with a conventionalized stencil design in blue, dull old red and black.

The mistress of the house had not only done this work but made and designed the stencil. These curtains were very beautiful and Oriental in appearance. Some rich bits of

Oriental embroidery had been converted into pillow covers and were used on a long deep window seat, which served as a lounging place in this inviting room. The mattress pad which covered this seat was upholstered in dull blue velveteen, and beside the embroidered pillows referred to, there were others covered in raw silk in shades of dull green, blue and old red. Hongkong wicker chairs were used here, and they also were furnished with soft loose cushions. A collection of interesting foreign photographs framed in narrow flat black frames were well grouped on the walls, the blue paper making an excellent background. Tabourets and low stands of teak-wood and black stained oak were conveniently placed. The stands held brass and copper jardinières with growing plants.

The rug was a Wilton of small Persian pattern, reproducing all of the various colors used in the room.

The kitchen which was only divided from the dining-room by a butler's pantry of narrow confines, was not the least attractive feature. The standing woodwork here was of yellow pine, and had been treated with three coats of Shipoleum, a tough varnish which well withstands heat and moisture, and has so high a gloss as to render it sanitary and readily cleansed. Above the four-foot wainscot, (ceiled, tongued and grooved) the walls were covered with a washable paper, of blue and white tile design. At the windows were hung curtains of blue and white linen crash. There were wide sills to these casement windows, and on these were set red flower pots in which grew geraniums. The cooking utensils had been selected with much care, and had decorative qualities as well as utility to recommend them. The blue and white enamel ware, the long-handled copper saucepans and big-bodied brass boilers, added greatly to the attractiveness of this unusual kitchen. The floor was covered with blue and white linoleum, and above the range the chimney-breast was painted a strong brick red in oils. Above the artistic qualities one felt in looking at this room the thoroughly sanitary and washable possibilities of everything. Floor, wall covering, curtains, chimney, all were capable of being thoroughly cleansed with soap and water. A row of potted flowers added to the quaint effect.



Bothal Castle

AN ENGLISH CASTLE AND ITS VILLAGE

BY THE HONOURABLE MISS SACKVILLE WEST

BOTHAL CASTLE, as it now stands, is only the great gateway of a larger castle of much greater importance which was destroyed by Cromwell in revenge for a successful resistance against his troops. Its owner, at that time, was the famous Royalist General, The Marquis of Newcastle. It now is the property of the Duke

of Portland, and is the residence of his agent, whom he honours with a visit every year on the occasion of his agricultural show. It is charmingly situated in one of the many small and beautiful valleys which are formed by the rivers of Northumberland and, snugly ensconced among high banks, clothed with trees of the most varied foliage,



BOTHAL VILLAGE



THE CASTLE FROM THE SOUTHWEST



THE WEIR ON THE RIVER WAUSBECK

lies hidden far from the streams of daily traffic. The gorgeous tints which October frosts bring out are said by travellers to rival the best effects of the Hudson River hillsides.

The history of the castle is lost in antiquity. All we know is that in Saxon times it was "The Mansion House," which is the Saxon meaning of the name Bothal, or Bottle—a term occurring very generally throughout Northumberland. As The Mansion House it was no doubt a place of strength. It is built on a rocky eminence, with an open space or small valley. It commanded the ford across the river which washes its base and probably filled a moat which surrounded it, the remains of which have now disappeared. The few cottages of the retainers nestled

under its protection, as also the church, of which there are still Saxon remains. One interesting feature of this church is that it has neither tower nor steeple, but only a belfry with the somewhat unusual number of three bells. A steeple would, of course, be out of place in a narrow valley, shut in by woods on all sides: a tower, such as is often found in the border county, was useful as a refuge in the case of the Scottish raids, but here, under the wing of the castle, it would not be wanted and a simple belfry supplied the musical call to the services of the church.

In the time of Richard Coeur de Lion, a license was given to fortify The Mansion

House in the style of the Norman Castle. It was probably bought, as it is well known that in order to carry out that crusade, on which Sir Walter Scott has thrown his ro-

mantic glamour, King Richard sold these licenses to every baron who would pay his price. From that time, and probably long before, the barons of Bothal took a leading part in the public life of the Border. In Edward the Third's reign there was a further strengthening of this important hold; and the great gateway as it now stands is a relic of the great work. Along the course of stones below the parapet are fourteen shields of all the neighboring barons who gave their help. In the place of honour is the shield of King Edward;

and it is interesting to note that it perpetuates an act of false heraldry, which was corrected at once after giving rise to a jest by Philip of Valois on the ignorance it displayed of the principles of that fascinating branch of learning.

Up to this time the castle and manor were held by the Bertrams, of the Norman family of Baliol, which gave a king to Scotland. The first Bertram had married the heiress of the Saxon Guysulf, according to the system generally pursued by William the Conqueror, of providing beauty and wealth for his followers at the expense of the conquered country, and at the same time



THE CASTLE FROM THE SOUTH



BOTHAL MILL

linking them together. They now passed by marriage again to the Ogles, who held other castles and manors all over the country, and remained in their possession till another heiress married Sir Charles Cavendish and was the mother of the great Royalist General referred to above.

During his exile after the defeat of Marston Moor, brought about by the characteristically false impetuosity of Prince Rupert, the castle was laid in ruins as a punishment for his loyalty. And when he returned the family settled down at Welbeck and has remained there ever since. The village of Bothal was probably built out of the ruins of the castle; and the gateway remained open to the weather till it was roofed in and made habitable about sixty years ago.

It may be interesting to note that this Sir William Cavendish, Marquis of Newcastle, was the grandson of the famous historical

Bess of Hardwick, who was famous as the builder of the most stately homes of Chatsworth, Hardwick, Oldcotes and Welbeck. It was said that a gipsy foretold that she never would die as long as she kept on building. She was ninety when she undertook to restore the great Castle of Bolsover. During the progress of the work a very hard frost set in; she had fires lighted on the walls to keep the work going, but at last the frost conquered them and her and she

died. In the adjoining church, which dates from Saxon times, there is a beautiful alabaster tomb of Cuthbert, the last Lord Ogle, and his wife, the second finest in the county. He had filled the windows with rich stained glass which, however, the Puritan spite of Cromwell's followers destroyed, leaving only relics which are the envy of modern artists. From Morpeth to Bothal the river Wausbeck passes through a well-wooded, rocky gorge of about four miles; half way are the



BOTHALHAUGH GARDENS

An English Castle and Its Village

remains of the Lady Chapel, an oratory situated on the banks of the neighbouring river Coquet, which tradition connects with the well-known romance of "The Hermit of Warkworth," of which two sons of the Bert-ram family were the heroes.

Overlooking the castle are the banks which form the grounds of Bothalhaugh, a house built in the Elizabethan style by the Rector of Bothal, the Honourable and Reverend William Ellis, whose mother should have received the title of Baroness

of the ground to produce masses of flowers, chosen for their effect and not their rarity, and such as shall supply a succession of colour. On a broad expanse of green turf about four hundred yards long and ten yards wide, in the earliest spring a brilliant mass of snowdrops and crocuses give an artificial sunshine at the time when a cloudy sky dulls the scene. This is followed by another broad border of the lovely blue Siberian squill. Following these, in other parts are daffodils by the acre. Then



STEPPING STONES ON THE RIVER

Ogle, if her father, the Duke of Portland, by an historical oversight, had not so settled his property that the more valuable but less interesting London property should go to his daughter.

The grounds at Bothalhaugh are interesting as an attempt to help instead of forcing nature. They have an extent of eighty acres. They are chiefly on a high bank overlooking the river Wausbeck. Apart from a collection of evergreen and deciduous trees seldom seen, advantage has been taken

the view is enriched by masses of the Japanese crab, Paul's double crimson and the double pink and white thorns. Then the columbines of various hues light up a whole bank. When these have faded away, foxgloves take their turn. There is a drive of half a mile bordered on both sides with hybrid sweetbriar, and Japanese roses which fill the air with their fragrance. Later on an acre of the Japanese meadowsweet, *spiraea palmata*, entrances the eye with its soft rosy blooms. The stately giant polyg-

onum overhangs a brow, the great cow-parsnip, otherwise called "giant hemlock," some being over ten feet in height, forms a striking avenue, and the huge leaves of the *Gunnèra* take the visitor by surprise at a bend of the walk. The prettiest of walks by the riverside, which in the sunshine looks like a sheet of blue spread under a canopy of green, engrosses the eye of the angler who watches for the signs of the fine trout which furnish him with his beloved sport, till suddenly he comes upon a dell furnished with bamboos and Japanese cedars carpeted with daffodils and forget-me-not, and one of the great masses of primroses and polyanthuses which stretch for many hundred yards, delight the

eye and fill the air with the odour of spring.

I must not forget to mention that this beautiful spot offers a home to a wonderful variety of birds; from forty to sixty different kinds can be found. Here are a few: The yellowhammer, the chaffinch, the greenfinch, the robin, the fieldfare, the corn-crake, the swift, the swallow, the water wagtail, the ousel, the sandpiper, and now and then a flash of brilliant blue fleeting across the river reveals the presence of the kingfisher; and of a summer's night when the air is laden with the perfume of the flowers mingled with the sweet notes of the birds, Bothalhaugh may well be called a perfect "Paradise."



BOTHALHAUGH

SOME USES FOR FIELD STONE

By PHEBE WESTCOTT HUMPHREYS

A CELEBRATED builder recently gave us sound advice when we consulted him as to the best plans for chimney and fireplace for a mountain bungalow: "Practice economy in other respects if necessary," he said, "but don't give up a fireplace if you would follow the example of the early settlers in your mountain home, and make the most of the materials at hand. For the Indian's wigwam, a bare spot of earth two of three feet in diameter is the sole requisite for the family hearth. In the log cabin of the pioneer, which I hold in still higher reverence, a hollow pyramid of durable stones, roughly heaped together and pointed perhaps with clay, diffuses the warmth and comfort in which the germs of a higher civilization begin to grow. For the home of an honest man, than which no worthier object of veneration can be found on the face of the earth, a simple niche of any incombustible material with an outlet for smoke and a hearth for ashes and the household gods, is the fundamental essential of that feature without which no house is complete. And while you are about it, give the chimney and fireplace the effect of completeness and appropriateness that can be obtained in no other way, by building of the field stone in the vicinity of your bungalow."

We have come to realize the soundness of this advice by studying the summer homes not only in our favorite mountain fastnesses in the Pocono regions, but also in the Adirondacks, and along the lower sec-

tions of the Blue Ridge. In the latter, sharp, rough, field stone (frequently offering many decorative features) comprises the principal building material, in connection with logs, in the bungalow building, while in the mountains above the Delaware Water Gap, especially at Buck Hill and in the Poconos, cobble stones are more plentiful than any other natural variety of building material.

It would seem at first thought that here is a field stone simply impossible for practical building material, and yet during the past two or three years wonderful results have been accomplished with the immense quantities of small, smooth, round stones commonly designated as "cobble," of which the mountain slopes in these sections are largely composed.

When cobble stones were first denounced as an impossible building material, it was because of the very feature that is now considered ornamental in wall and chimney construction,—their smallness and their smooth surfaces,—which offered little hold for the mortar or concrete in forming a firm, strong wall. Especially was this the case in outside chimney building, but this objection is overcome by the use of pure cement or the addition of concrete in cobble building.

Chimneys show their purpose, and serve as a relief to the monotony by being carried up on the exterior of the bungalow walls. They not only form an ornament by having their projections on the outside, but also save room within—an important feature



A FIELD STONE CHIMNEY FOR
A LOG CABIN



HOW NATURE HELPS

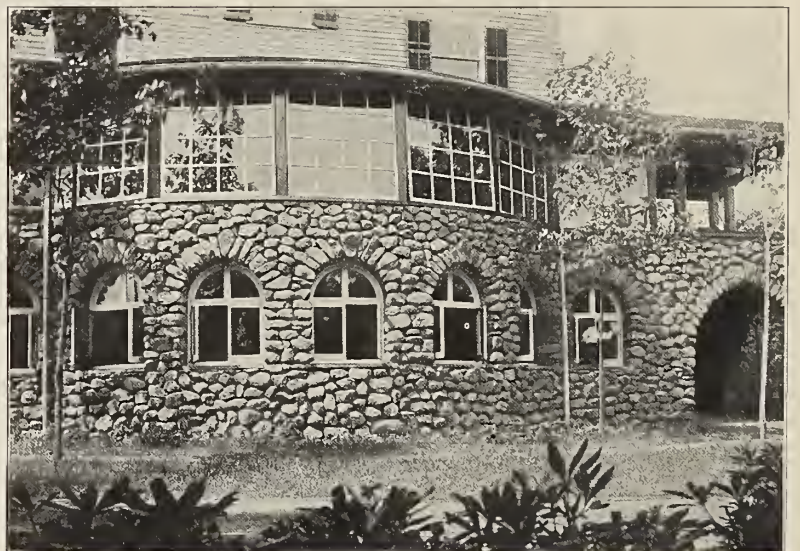
where the popular phrase "mountain bungalow" means simply an inexpensive summer home of limited dimensions.

In all cobble work, especially in chimney building, good foundations are of first importance. The cracks in the stone work that will surely result from carelessness in this respect are more unsightly and more disastrous in cobble walls than in those of rougher stone of uneven surfaces. In regard to foundations much depends on the natural bed upon which we are to build. Rock, as may be supposed, is the most substantial, and next to this gravel or hard-pan. Large, flat stones should be placed at the bottom, and when these do not get a perfect bearing, they should be imbedded in a layer of cement or concrete, the thickness depending upon the nature of the substratum.

When there is any part of a foundation resting upon a rock, it is necessary, if practicable, to run all the trenches down to this; for in case the portion resting upon the ground should yield, that upon the rock remaining solid, the walls must settle unequally, thereby materially injuring the building, and throwing it out of level.

Chimneys, owing to their height, and also to the fact that little attention is usually paid to their foundations, are very apt to settle, and where they join the walls of the building, cracks are sometimes found extending throughout their length. A cobble-work chimney of goodly dimensions will naturally be the heaviest portion of the bungalow, even when cobble walls form a decorative foundation above the soil. The chimney should accordingly be placed upon the natural foundation. If there is a shelf of rock on the building site on a mountain slope, if possible have the plan of the building so arranged that the chimney may be erected upon this firm natural foundation, with the made foundations of stone and concrete supporting the remainder of the building.

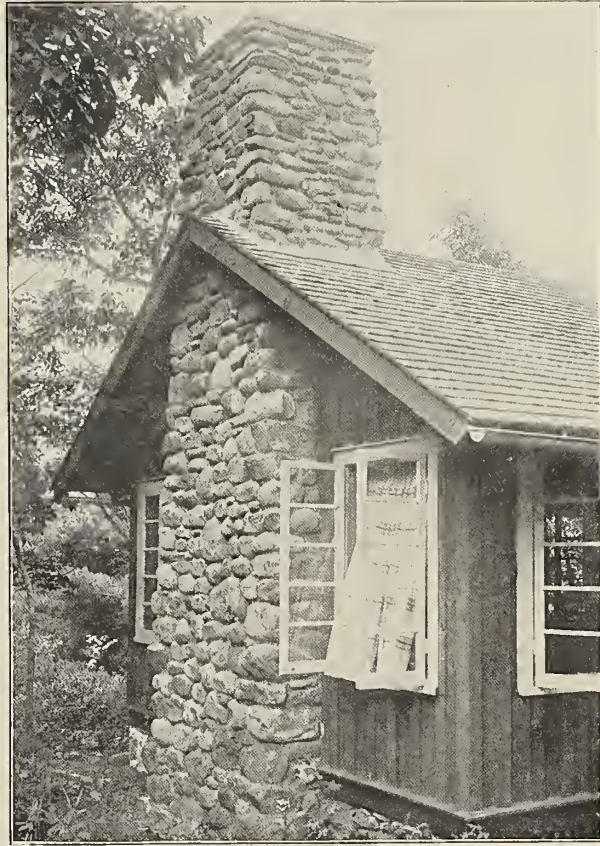
For the interior finish, and the ornamental work about the open fireplaces, cobble work is more appropriate than any other field stone that could be used. The rough stone frequently used for this purpose, owing to the coarseness of its surface, presents a very objectionable feature before it has been long in use. The inevitable collection of soot and



AN EFFECT WITH RAKED-OUT JOINTS

ashes settling about the open fireplace soon gets into the stone, producing a grimy appearance impossible to clean. In constructing an open fireplace in a Buck Hill bungalow, the owner discarded the plentiful supply of cobbles which Nature had provided on his building site, and with patience, and no little expense and delay in the building, collected a number of big, rough stones, with their surfaces covered with lichens and mosses. The effect was decidedly picturesque, and seemingly appropriate for the mossy rustic furnishings surrounding, when these mossy stones were set in place to form the face of the fireplace, but the collection of soot soon destroyed the lichens and finally blackened the rough surfaces of the stone, until all beauty and fitness were lost. In the fireplace of a neighboring bungalow, small smooth cobbles were used entirely for the outer surfaces, with a lining of fire-brick for the fireplace; and although the opening was both high and wide, with a deep throat provided to give the smoke a good, easy start, the rugged appearance of the whole was not in the least destroyed by the massing together of the many small stones, which required little cleaning to keep them in good condition.

A combination of cobbles and larger stone with comparatively smooth surfaces, is also used with good effect where the fireplace is massive, with the stone work extending far above it to support a succession of mantels. The largest stones are used at the base of the



A CHIMNEY AT POCONO

fireplace, on either side of the open grate, and also for arching the opening—although the stones for the latter purpose are somewhat smaller, and of uniform size. Then above the arch the cobbles are used; with mantels formed of slabs of stone built securely into the cobble work. A stone tablet for inscription is also set firmly in the cobble facing above the upper mantel.

The primitive effect of the cobble-faced fireplace is charmingly increased by appropriate selection of the hearth, and provision for the fire. The material used to form the hearth—in this instance big slabs of stone being most appropriate—should extend well out into the room. This will not only increase the effect of massiveness, but will insure less risk from flying sparks, and less floor covering will be required. Nothing can



A FIELD STONE FIREPLACE

surpass the effect of the big blazing logs, usually found in the mountain bungalow on the breezy hill slopes, on cool summer evenings and in the early autumn. Usually the burning of logs proves the least expensive, and the most convenient, in such surroundings; but when for any reason the bungalow is so situated that it becomes necessary at times to burn coal, ingenious contrivances may be arranged that will produce old-timey effects. One especially novel was recently admired in a bungalow fireplace. It resembled a sort of iron basket, very long and narrow, made to order for the owner. When this was filled with coal it was set on andirons in the same manner that a backlog

would be adjusted; and it could easily be lifted off at any time that a wood fire was preferred. Another quaint contrivance consisted of a genial mass of blazing coals confined in a three cornered basket swinging merrily from a crane suspended above the hearth. This was found in the bungalow of a family where the ancient crane had tender associations, and one of special antiquity had been inherited. But where it is possible to indulge in an abundance of wood for the open fireplaces, nothing can ever quite fill the place of genuine, cheerful, old-time backlogs and fire-dogs—least of all the unimaginative modern substitutes of gas-log or flaming asbestos.



Photograph by Mr. Wilson Eyre.

Cuernavaca, Mexico

THE AMERICAN COUNTRY HOUSE

BY E. P. POWELL

THE American country house is hardly yet to be found. Its first principle is that it shall fit the place where it stands. I have just driven by a new country house, that, although not large, represents a Greek temple; a mediæval castle, with a tower; a Swiss chalet; and something more; and, of course, it has no possible adaptation to its surroundings. It is foreign and composite; a study in architecture, historical; and neither pretty nor convenient. Precisely why the owner built it is not easy to determine. He probably saw a picture something like this structure, and employed an architect to make it cheap enough for him to build. Unfortunately I am not naming an exception. Not far away, indeed the very next new house that I saw was unpretentious enough, but was positively square, and sitting about three rods from the road, with flower beds around it, and three or four of what we call "ornamental" trees—two of them were white cut-leaved weeping birches. You might have labeled this building "Warranted to catch the dust!" or "A good observatory for watching the highway!" There was a bit of lawn in front, two rods square or more, on which lay a lawn-mower—evidently in daily use. In sight, to right and left, and behind the house, were brush heaps, weeds galore, and in the distance potato fields and a half-trimmed orchard. Bluntly, this is not living in the country. It is a destroyed country or desert life. The house itself, and the lawn, and the trees, and the flower beds, neither alone or combined, expressed an idea. Nothing said home, or joy, or peace.

Not far away, and up a glen road, I came upon another new house; very simple in its surroundings and structure, with many native trees standing around it; and a grove of lindens to the right, under which I saw a dozen or more hives of bees. Broad, roomy verandas surrounded three sides of the house; a spirit of welcome and ease filled the whole place. The house itself sat easily among the trees, and on a knoll, with slopes to the south and east. On the side facing the sun-

rise there was a big sun-bath window, and on the opposite side there was a balcony, from which the owner could look over the hill slopes, and, swinging in his hammock, could watch the sunset. I could not drive by this house without a conviction that here was something approaching the coming American country house. It sat so far back from the street that a cloud of dust could not reach it. Its surroundings were evenly and equally beautiful, without any features of conventional art; and there were no little bits of lawns to be fussed over. The drainage was easy, down an even slope, into the orchard; where I judge it was used in a compost pile. I noted a windmill which seemed to be drawing water from a well, from which it was carried directly into the house. The drives were sufficiently broad and natural—turning around groups of trees and shrubs, and then from the house reaching the barn. To the west there was a superb natural windbreak of elms and maples. As near as I could determine the smaller trees were native wild cherries. Viewing the place as a whole, you felt the lack of conventionalism, the quiet simplicity, and the ease with which it could be worked.

Half a mile farther, and in full sight of a big, square, union schoolhouse, built directly on the roadside and in the dust, was another new country house—in proximity to the village, and pretentious in proportion. This time I had found "Old Colonial"—in shape, in porches, and in color. There were some Doric pillars—too big for the house (a good fault); and the whole affair set out in the sun, as if to dry. The yellow was disagreeably conspicuous; while it would have been cool and refreshing if seen in a grove of maples—or partly concealed and partly revealed by orchard trees. The big square house in the country is suggestive of a large pocketbook, of huge crops in storage; and is not disagreeable if well surrounded by trees; and if not surmounted by an observatory, which is never used, and the accumulated cobwebs in which can be seen from the street. A miserable

style, however, is the combination of square, solid, heavy walls with small pinched porches, and narrow verandas—in which the railings and spindles are so weak as to give way to a foot pressure. This lack of proportions is one of the most common and worst features of our newer country houses—quite like a full-grown man set on twelve-inch legs.

I have preferred to give a few of these illustrations, before asking and trying to answer the question, "What ought the country house to be, and be like." The Norwegians have a native style; so have the Swiss, and the French, and nearly every other nation but our own. An American country style cannot, of course, be as definite as those of smaller countries, with fewer variations of scenery and methods of living. Our country people range all the way from dairying districts to corn-growing prairies; from the wheat fields of Dakota to the olive orchards in the valleys of California. A New Englander can hardly build with wisdom the adobe ranch house of New Mexico, nor are his house needs exactly those of the resident of Georgia or Florida. Still there are enough needs in common, throughout the whole country, to create an American style. In my illustrations I have suggested some things that certainly must be omitted. As a rule we may lay down the following points as essential. In the first place the American country house must not be a city house, or an imitation of it. Its needs are entirely different. But of this I enlarged sufficiently in my former article. Next to this the country house should "possess the country"—that is, have a good degree of retirement. I place emphasis on this point, because so many of our country homes line the roadside. They do not possess that quiet and peaceful atmosphere, which should be a characteristic in contrast with city life. Any one possessed of five or ten acres can have his house, advantageously, at quite a distance from the street; if not in the centre of his property. This will give him an advantage in reaching his orchards and gardens as easily as he reaches the street. He will not be much farther from the people; and the cost of building a good driveway will not be serious. I find that I can sustain, in fine order, a half mile of drives, with hedges, at very little annual expense.

A well-made road or drive needs only watchfulness during driving showers, to keep it in excellent condition for many years.

This rule of retirement should be modified very decidedly, where farms are large and population scarce. In such a case I believe it is wise for owners to build on adjacent corners of their property, so that two or three, or even four farmers, may have their houses within call of each other. This makes a co-operative group, of great value in case of illness or danger. But in these days, when we have the rural telephone, our houses are very closely linked, even when not in sight of each other. Country life now has nearly all the advantages which twenty-five years ago were confined to urban life. Rural free mail delivery is a fine illustration of the new order. Instead of crowding together to secure conveniences, they are brought to our doors, wherever we are.

In the third place, the American country house should be specifically endowed with a good outlook. While in the country we forego the pleasure of seeing people, we all the more should be able to see trees, valleys and hills. What we go out to find is communion with Nature. Nearly every homestead in the Eastern States can afford a knoll, or slope, giving a delicious bit of scenery, or an outlook over broad valleys, full of villages. The countryman should take care to secure these landscapes, as a part of his daily intellectual and moral life. It is not easy to estimate how largely such things go into the make-up of children. Asa Gray used to call the trees that filled the valley before him, his college professors. Emerson insisted:

"One harvest from your field,
Homeward brought your oxen strong;
Another crop your acres yield,—
Which I gather in a song."

I should place next in order the securing of good drainage. In fact, sanitation is so important that you may not rank this as a requisite any less important than those already mentioned. If a high point has been selected for the house, it matters very little what system you adopt for carrying off waste—only carry it where it can be used; best of all into a compost pile, several rods from the house. Such a pile grown over with squashes or melons during the summer is

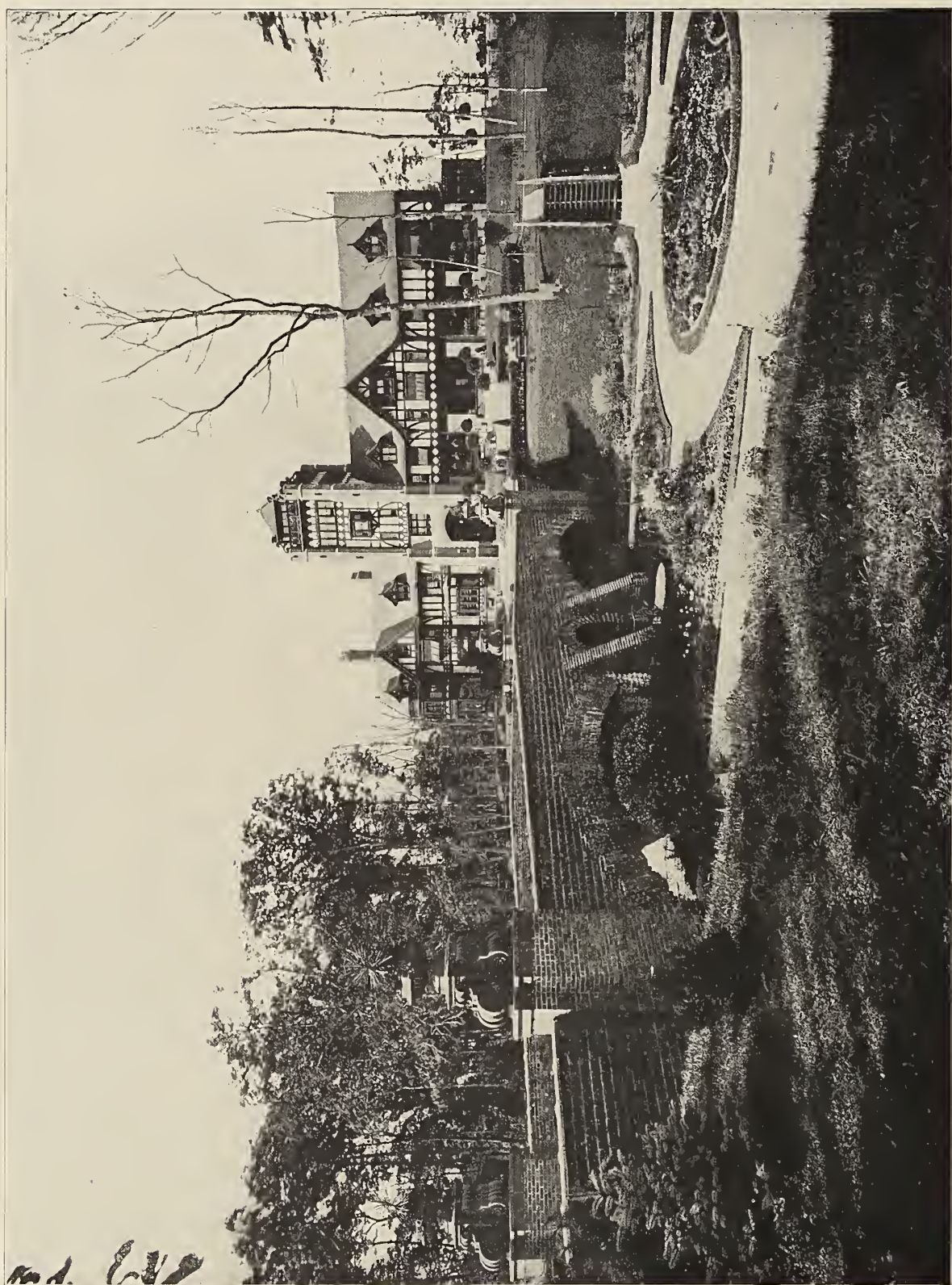
never offensive or unsightly. I put with this point an abundance of shade, because it is a fact that trees do a great share of our drainage work. They take up the poisonous water, use the carbon gases it contains, and send out wholesome oxygen or ozone for us to breathe. It is hardly possible for a home to be healthy without abundance of shade trees—not only for the shade they afford, but for the work they perform in drying and purifying the soil. I am sorry so few people in our villages and on our farms comprehend this. I have seen noble shade trees cut down for the purpose of letting “the sun dry up the puddles quicker.” The sun will do it, but it leaves the poison behind.

A country house and home should have, after all the rest of its privileges are counted, above all, a sort of unity, and unified expression. I can explain this best by saying that a man, with diverse features, has an expression which combines them all. Yet there are hundreds of country homes, many of them costly and elaborate, that give no expression whatever. They are simply a composite of notions, built and planted. Brush away all thought of imitating somebody else. Let your house express yourself. Do not be afraid of oddity, but do not seek it—for then it becomes freakishness.

Now for the inside of the house. I do not propose an essay on architecture, or upon furnishing. There are, however, a few points about which builders and owners are very perverse. I shall sum them up very briefly: (1) Invariably begin with a good cellar. Let it be thoroughly ventilated, eight or nine feet to the ceiling, and grouted so as to be as dry as an upper room. It should be light, and contain windows that admit sunshine. (2) A country house requires a good old-fashioned kitchen; large, well ventilated, and furnished with every possible convenience. It should be such a room as one can sit down in with a homeful feeling. We are rapidly getting away from our servitude to servants. Electricity will soon do most of our work. Some of the trolley lines are already offering to sell power to farmers, at a low rate. The kitchen will soon be the power room of the house. (3) Each member of the country family should have a private room; a room not easily invaded by any other person, where

his or her individuality can be worked out. Sleeping together should not be thought of; and it is almost as important that two minds shall not be brought into constant collusion. (4) Social life should be provided for in a large family room, with music and games. This room may or may not serve as a reception-room for visitors. (5) The dining-room should be cheerful, and cool, and associated with the conservatory or greenroom—if there be one. In other words, it should not suggest dining, and nothing else. (6) A country house, even of quite moderate cost, may have a bath room as easily as a kitchen. Such conveniences abolish the monstrous sight of outdoor closets. (7) Big verandas, broad and hearty, cost very little, and should be invariably a distinctive feature of the country house.

I asked a friend to give me half a dozen rules, growing out of her own life, as to the furnishing and management of a country home. I quote from her reply: “My Dear Sir: The chief trouble is either too much fussing, or too little fussing. We either are working ourselves to death, or we are slovenly. My rules are: (1) Take down nearly all the curtains, and dispose of them; they are mostly terrible dust catchers, and not needed where a house is well shaded. I prefer vines growing on the outside. (2) Dispense with lath and plaster, and ceil your rooms with some pretty native wood. (3) Throw nearly all the bric-a-brac out of the window. It is most of it worthless from every standpoint, and it makes lots of work. (4) Have just as many fireplaces as you can work in. There is more comfort and pleasure and rest from a fireplace than from any other household appurtenance. (5) Have tight, hard floors oiled, but not varnished—with no carpets and few rugs. (6) Have your closets and cupboards and bookcases set into the walls; this plan saves an immense amount of work, beside expense. (7) Have a thoroughly good well, drilled into the rock, and at least two large cisterns—all of them piped into the house. I have given you one of my notions for each day in the week. I hope they will do you good, and that you will agree with them, as you think them over.” Every word of which is most excellent advice that should be taken to heart.



THE BRICK BRIDGE

“KILDYSART”

A SUMMER HOME AT DEAL, N. J.

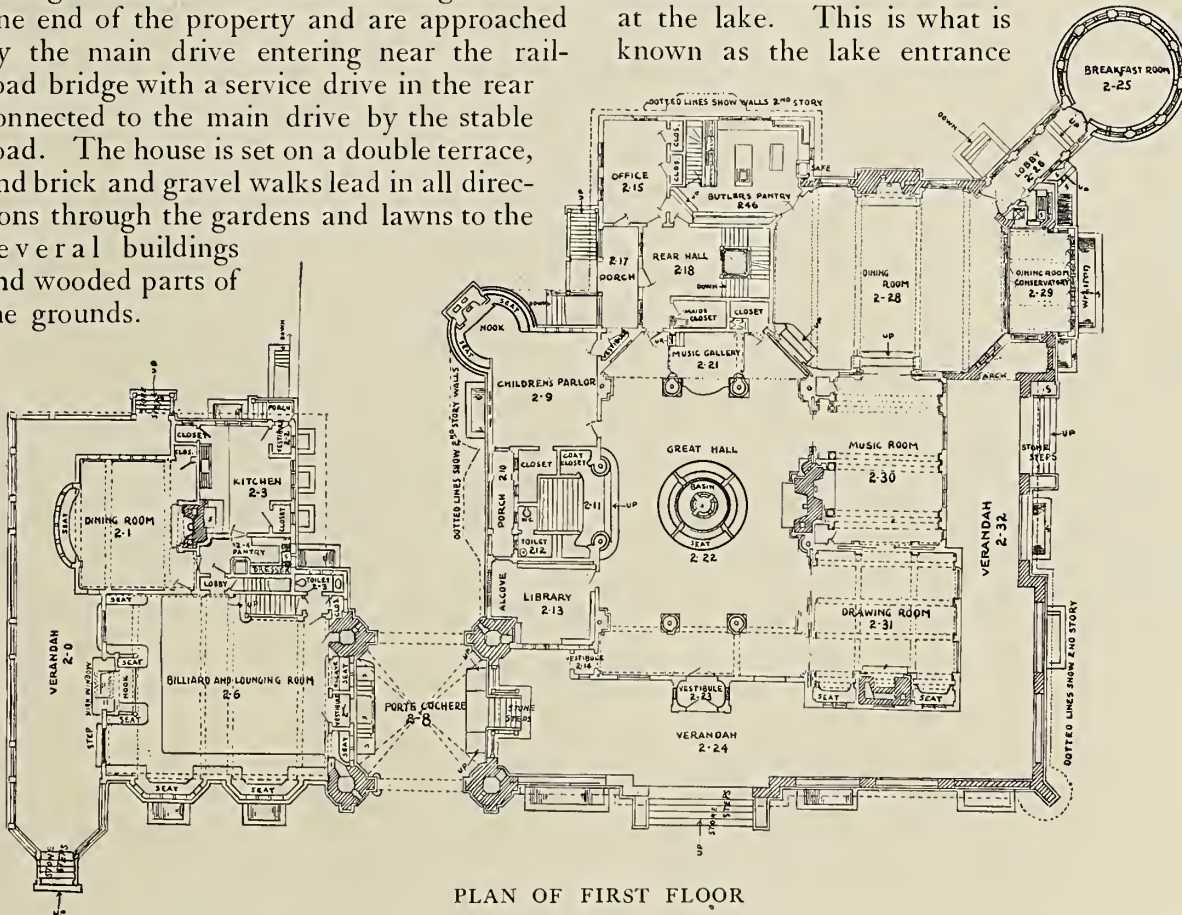
DESIGNED BY MR. G. K. THOMPSON, ARCHITECT

“KILDYSART”, the country premises of Mr. Daniel O’Day, of New York, is a private park at Deal, New Jersey, with a summer home which, in completeness and extent, surpasses any other on the Jersey coast. The work was begun last year on 30 acres of land, triangular in shape and bounded by Deal Lake, the Deal Golf Club links and the Long Branch Railroad property. The property was developed and the house designed by Mr. G. K. Thompson, Architect, of New York.

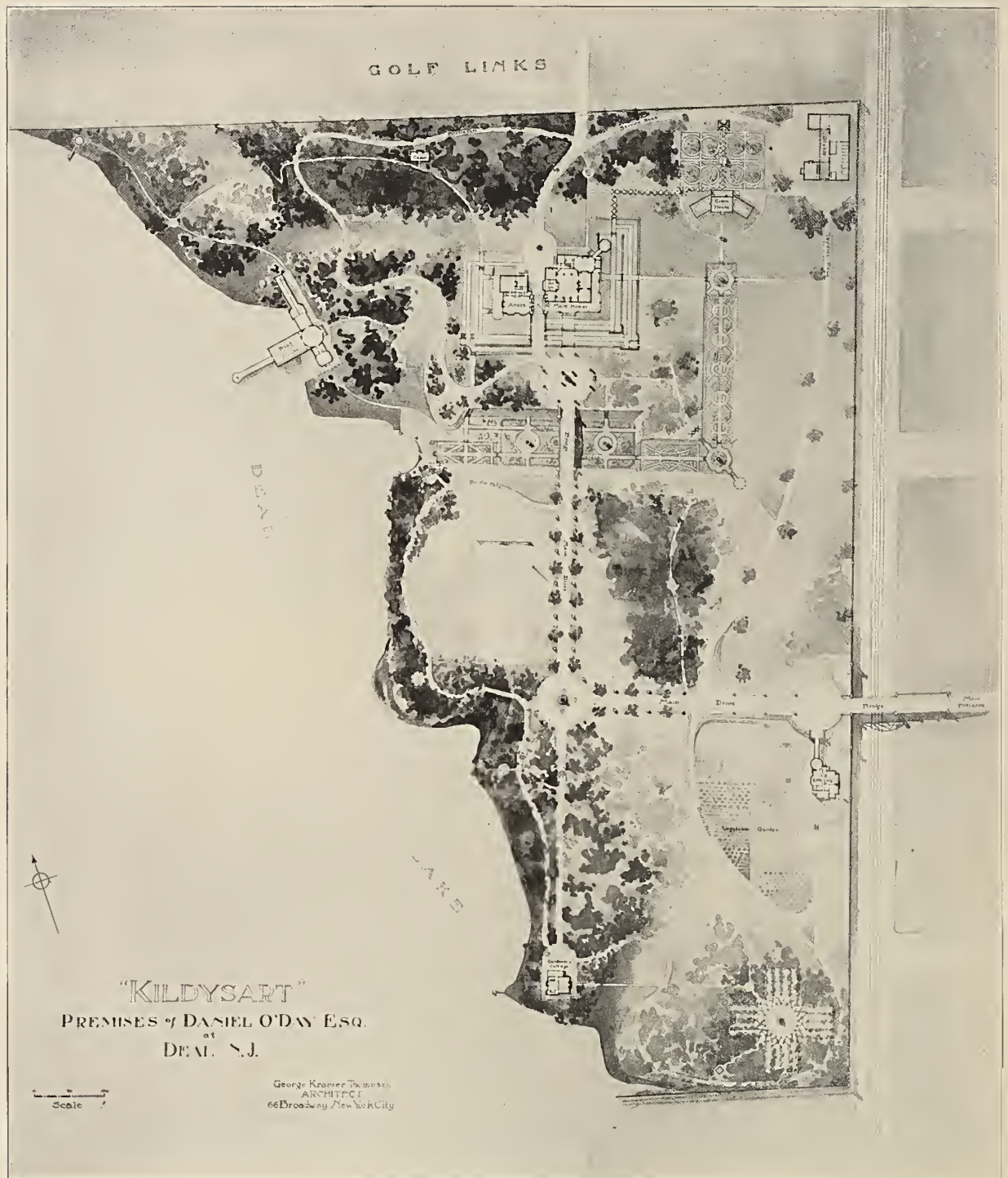
The house, the stable, the hot-house, the boat-houses, the summer-houses, the log-cabin and rustic shelters, have already been built, and plans have been prepared for a gate lodge, a gardener’s cottage and extensive green-houses. These buildings are at one end of the property and are approached by the main drive entering near the railroad bridge with a service drive in the rear connected to the main drive by the stable road. The house is set on a double terrace, and brick and gravel walks lead in all directions through the gardens and lawns to the several buildings and wooded parts of the grounds.

A high brick wall, capped with terracotta, encloses the two sides of the property not bounded by Deal Lake with low poplars just behind. Throughout the grounds, touching all important points, is a bridle path and work road more than 1½ miles long running through an avenue of regularly planted maple and oak trees. Near the green-houses and graperies are located large vegetable gardens and an orchard.

An old ravine near the centre of the property was levelled and terraced and is now the principal feature of the ground plan, forming the sunken gardens which extend in an L-shaped plan from the green-houses, and are about 50 feet wide and 800 feet long, stepped up by a series of levels to the Aquatic Gardens, which form a basin at the lake. This is what is known as the lake entrance



PLAN OF FIRST FLOOR



PLAN OF THE ESTATE

to the house. The garden is 12 feet below grade at the lake and is laid out in flower and shrub beds divided by gravel walks. The gravel was specially selected, and is of an ivory white tint, with a view to a pleasing color contrast with the shrubbery.

At the sunken gardens, the main drive from the entrance in Deal to the house crosses on a beautiful brick and terra-cotta bridge about 125 feet long, built in two spans of red brick laid with wide white mortar joints in projecting courses. Evergreen shrubbery is planted

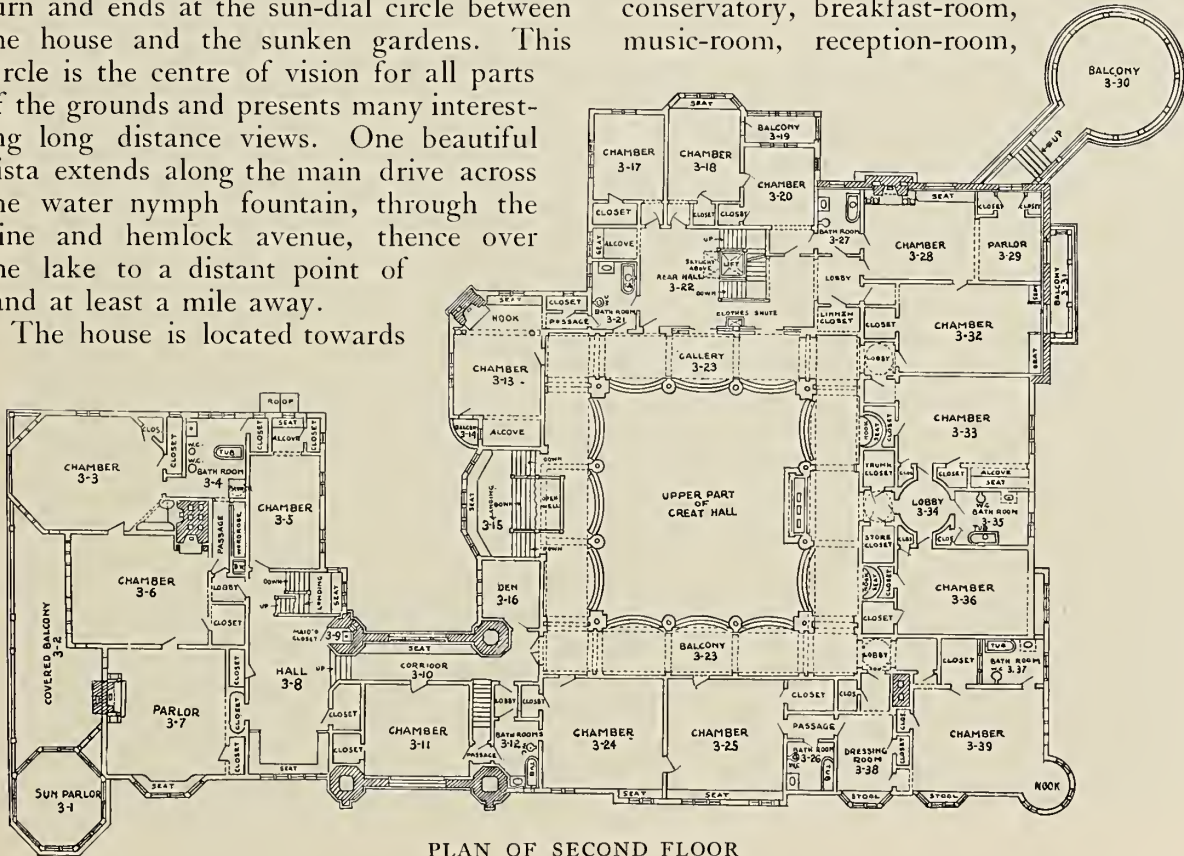
at the approaches to this bridge and is continued along the main drive by an avenue of linden trees and privet balls. Between the latter are placed the road lights every 50 feet; these lights are one of the most distinctive features of the premises, being set very low in the shrubbery yet lighting the road perfectly. They are placed in large milky white ball globes on brick and terracotta bases below the level of the eye and on a dark night the illumination is very much like fairy-land. All the roads about the place have these lights operated from the house, and when the buildings with their many windows and verandas are illuminated, together with the roads, it gives very unusual effect.

The main entrance, with massive gates, is at a terraced approach on Sydney Avenue, leading across the railroad tracks by a 70-foot span highway bridge of heavy timber ornamented with wrought iron. From this bridge the road extends to the circle at the centre of the grounds where there is to be a water nymph statue fountain and basin. The road leads directly to the house at this turn and ends at the sun-dial circle between the house and the sunken gardens. This circle is the centre of vision for all parts of the grounds and presents many interesting long distance views. One beautiful vista extends along the main drive across the water nymph fountain, through the pine and hemlock avenue, thence over the lake to a distant point of land at least a mile away.

The house is located towards

one end of the park in the midst of the more extensive gardens and buildings. It is about 160 feet long and 100 feet wide at the largest part and is three storeys high; divided into three parts; the main house for summer use, the tower and the annex for winter use. The tower is about 100 feet high. The house itself is built in the Elizabethan style of stone, brick, terra-cotta tiles, cement and chestnut wood. Its most attractive feature is its color scheme of red brick and roof tile, Indiana limestone, natural cement, and wood stained black with the natural grain. These colors were selected to harmonize with the shrubs and gravel roads.

The main feature of the interior of the house is the Great Hall in the centre of the main house; about 40 feet wide by 60 feet long by 40 feet high. In this room, on opposite sides, are the grand stairway and the stone mantel with figure groups by Ferdinand Miranda. In the coved ceiling over each column are life-size caryatides by the same sculptor, all symbolic of the union of the lake and the ocean. About the Hall, on the first floor, are arranged the banquet-room, conservatory, breakfast-room, music-room, reception-room,



PLAN OF SECOND FLOOR



THE MAIN DINING-ROOM



THE BILLIARD ROOM



THE SUNKEN GARDEN

parlor, children's parlor, office, pantries and halls; on the second floor are the bedrooms, twelve in number, together with dressing-room and baths, all approached from a balcony around the Great Hall, and most of them provided with exterior reading balconies. The third floor contains the servants' sitting-rooms, bedrooms and baths, reached by a special stairway from the basement. In the basement are the main kitchen, pantries, store-rooms, servants' dining-room, etc., and the heater, store and wine cellars.

The veranda about two sides of the main house is 20 feet wide with a stone pavement.

In the tower, which serves the two-fold purpose of water-tower and observatory, there are bedrooms, a completely equipped gymnasium and a large and airy play-room for the children. The tower forms the portecochère where the main drive passes through it.

In the annex on the ground floor is the billiard-room, lounging-room, private dining-room and auxiliary kitchen with pantries, besides a wide private veranda. On the second floor is the owner's private bedroom suite with parlors, library, baths, balconies, sun-parlors and maids'-rooms, while above on the third floor are more bedrooms and baths; the laundry is in the basement. In all there are about fifty rooms and ten bath rooms in the house.

The principal rooms are finished in hardwood with elaborate carvings, wainscots, cornices and ornamental plaster ceilings. There are open fireplaces in all important rooms with mantels of stone, marble, brick and wood. The bath rooms are all finished

in marble and tile. The bedrooms are decorated in bright colors in several styles with some especially elaborate Empire designs. The principal first storey rooms are in the late English styles or are of pure classic design; the walls are frescoed or in solid colors with tapestry hangings. Special furniture is provided in many of the important rooms and a feature of the house are the many nooks and window-seats.

The electric work is elaborate, and new lighting features and color schemes have been freely introduced. A complete system of fire apparatus and hose lines has also been placed in the house.

The stable is situated at one corner of the grounds, heavily screened from the house by plants; it is about 100 feet by 125 feet "U" shaped, with the stable yard and shed at centre and the coachman's house in one wing; it is of the same material and style of architecture as the house. Ten stalls are provided, large carriage-rooms, harness-rooms, wash-rooms, tool-rooms, automobile-room and owner's office with bedrooms for the men and special dining-room and kitchen; the hay loft is extensive.

The distinct features of the design are: the tower of the house; the Great Hall in the main house with its sculpture; the sunken gardens, and the lighting schemes. In all ways the house is larger and more complete than has heretofore been found along the Jersey shore. Men of means have here an example of what can be done along the sandy coast which has been considered barren of possibilities for the perfect development of extensive landscape work.

WHERE CHRYSANTHEMUM POWDER IS MADE

BY FELIX J. KOCH

WHILE *pater familias* is repairing, at home, to his favorite currant bush with the atomizer and the insecticide in a vain endeavor to combat the spring armies of insects, it may be interesting to sojourn in the little Dalmatian town of Sebenico, the one place in the world, probably, where the flowers get even with the "bugs" that are constantly stealing their honey. The flowers are here by the thousands and the armies of bugs by the tens of thousands, but in the last resort the flowers win out against overwhelming numbers, for from them is made an insect-powder, curious and unique, that is famous the world around. There are other things of interest in Sebenico, but none so much so as this and none that repay the peasants so well.

A sail down the Dalmatian coast of Austria in May is a memory for a lifetime. After leaving Zara, the city of maraschino, one enters little lakelets of green sea, hemmed in by low grey or yellow hills, much the shade of the rock of Gibraltar, that soon give way to the islands of the famous Dalmatian archipelago. These islands are a sight in themselves—here and there they are terraced and green, but for the most part they are cones or series of cones of the purest, most beautiful white rock, and rock alone, that shimmers and scintillates in the sunlight, until with the glistening of the islets and the dancing motes on the sea and the deep blue sky behind, the eyes are fairly dazzled. What these islands can produce it is difficult for the voyageur to see, but if one steer in close to shore he finds unsuspected ledges bearing the

vine or hidden pockets that will grow some little hay, and from these things the peasants live, in the magnificent deserts of Dalmatia. Nor is their wine at all of poor quality, as one samples it on the steamer, but like the people it is opposed to violence, and one may drink a liter without feeling the effects.

There are villages, too, on these islands, hamlets, coated externally with plaster of various hues, and olive groves 'long shore, that are ever tempting the kodak as they stand in relief against the hills of gravel and rock, and stone walls about the half-acre of crop. Like the Kentucky hills in the spring-time, when the snow is half melted and the patches of gray and green and white commingled, seem the islands from the deck. Sea-urchins abound in their waters, and the youngsters reach down and catch them for you for a kreuzer, or sell them already dried.

Then suddenly the scene changes. After a dinner spoiled by foreknowledge that cook and stoker are one and the same, one comes on deck in a wilderness of deserted island hills. Man's hand is nowhere visible, nor does there seem chance of his coming, for everywhere there are only the white, barren, uncompromising chains of rock. One is in the Georgian

Bay again, or among the Thousand Islands, only here there is no tender covering of verdure, no cottages or summer life,—and yet the scene is equally beautiful because of its exquisite simplicity of color and shape. And this is the land of the death-dealing flowers, the source of the chrysanthemum powder of commerce, *alias* "Persian" powder.



THE POWDER MILL

Down in the hidden valleys of the islands and over on the mainland grow the chrysanthemums. Not the chrysanthemums of our flower-shows, for their gorgeous fanfare would mar the white of the picture, but a simple Marguerite daisy, here called by its Latin name. In May the country is a snow bank of flowers and then comes the harvest of death. Scattered over the fields, about June 1st, one sees the peasants, the men arrayed in blue vest and trousers, with neat white shirt and flat red cap, and the women even more picturesque in heavily fluted black skirts made gaudy by wide red hems, white, broad-sleeved waists, and a neat black vest trimmed in embroideries of scarlet and traversed down the front by a scarf of shrimp pink,—gathering the flowers. The whole of the women's heads are bound in a 'kerchief, that is wound to form a broad "V" on the back, and that, also, is white.

The peasants are singing at the work, for it is easy labor, plucking the odorous flowers, that will net them more than the forty-eight cents a day on which the best of these people live. Nooning time, too, is a merry time, with the bread and the flour stuffs, the cooked lentils and potatoes and spinach, and possibly a



SOME CHRYSANTHEMUM PICKERS

trifle of beef or lamb, spread out on the parterre of daisies. Only in this section of Dalmatia can one witness the sight, and a lively one it is.

Brought to town, the flowers, about the size of our American five-cent piece, are dried in the sun for four or five days, since artificial heating is too expensive hereabouts, save in seasons of inclement weather. Taken to the

mill, then, the daisies are thrown into circular iron mortars, where two broad, erect millstones revolve and champ until, at the end of perhaps two hours, the flowers have become one pale yellow mass of meal. Five pounds of fresh daisies, it is estimated, will reduce to one pound of the powder. After grinding, the meal is carried by elevators to an upper floor, whence it passes through fine silk sieves that the coarser grains may be reground. The remainder is then stored in broad bins, ready for packing in firkins and sale.

The metric system is exclusively used in the chrysanthemum business, and 120 kilograms of the meal are set down as the output every second hour. As the finished product brings 80 cents the kilo here, and raw material is extremely cheap, the profits are



A GROUP OF NATIVES



ANOTHER CRAFT

enormous. It only takes eight men, all told, to operate one of the largest mills. Electricity is coming more and more into use, and soon even this small force will be reduced. As it is, the mills are working night and day the year around, and the odor of chamomile coming off the roofs when the flowers are drying is enough, of itself, to convince the visitor of the magnitude of the industry. Why some enterprising American could not do much the same by organizing children into pickers of the chamomile now going to waste along the turnpikes in our Middle West it is difficult to see.

Chrysanthemum powder is used at present not only as an ordinary insecticide, but for the preservation of leather and of rabbit skins, in the manufacture of certain anilines, and also as a rival of camphor for the preserving of furs over the summer. Needless to say, and also sad to relate, charity does not begin at

home, in Sebenico, and the rare tourist at the hotel longs, frequently, in the wee small hours of the night, for some of its famous insecticide for instantaneous application. The people hereabouts are Dalmatian Croats, speaking Italian and Croatian almost exclusively, and do not possess the virtues of cleanliness that the genuine Dalmatian and Croatian has.

Much of the powder that is exported to the United States from here is worthless, being made of the stems of the Hungarian flowers, and selling at Trieste at five to ten dollars the hundredweight, whereas the closed flowers' produce sells at twenty-eight dollars and a fraction, and the half-opened at a little over twenty. According to our consul at Trieste the total receipt of powder at that port in 1900, the last date of definite report, amounted to 11,300 quintals.

Sebenico, in addition, has a carbide industry of some size; but more interesting to the stranger is the macaroni plant, operated after Dalmatian custom, and affording the people the largest part of their food. From the forcing of the dough through the long, narrow tubelets of a steel "log" to its drying on heavy blue paper on the shelves of revolving turnstiles and the packing of the rattling, dried macaroni in the deep circular hampers, the process is an interesting one.

Some twenty-eight varieties of "milk doughs" and four of macaroni, each of the thirty-two articles sub-divided into three



STREET LIFE IN SEBENICO

grades or qualities, are manufactured in this town. To see the long, thin noodles,—white, yellow or almost golden,—hanging by the thousands from over bamboo poles in one long attic room, or to look over the wide shelves of other varieties, drying, on the floor beneath, is one of the most tempting sights that all Dalmatia affords.

The macaroni ranges in price from \$8.80 per hundred kilo down to thirteen cents. The finer varieties are made with egg and of one part of flour to two of lard. Before they are dry they take on a charming yellow-green that dazzles the eye in the drying room, where, ten tiers high, they are gathered. In size, the macaroni ranges from the thinness of a straw to the diameter of an American gas pipe.

In addition to the Hungarian wheat, much of the flour consumed in this industry is imported from the United States.

Here in Sebenico one sees, probably at its minimum, the evolution of the cap, for the cap has reached its limit among the peasantry. It is, in fact, nothing more or less than a pancake of red material, thin, perfectly round and of diameter not over twice that of our dollar. It needs to be held on the head by a string around the neck, and is absolutely useless save for decorative effect. Out on the highways, a-straddle their donkeys, with faggots for the market, the people receive as little protection from the beating sun by reason of their caps as if they went forth bareheaded.

Still they cling to them, in preference to the straw hats in the stores, notwithstanding that they cost them a crown or twenty cents.

Some of the better class homes here in Sebenico are quite roomy, and the high garden walls are made picturesque by the oleanders and fig trees that overhang. The dwellings of the poor take on all imaginable shapes and are usually of rock, roughly hewn and plastered together to form a flat wall. On saints' days a fir branch at the corner of the dwelling is frequent at homes where two streets meet.

All in all, there is not much sightseeing to be done in the city. The entire population of the place is not much over 8,000. The old Venetian fort of San Niccolo, at the entrance to the landlocked harbor, an admirable point of defense in time of siege, for "bottling up" an Austrian fleet by some Dalmatian Hobson, can be seen in entering the city. The marketplace is small, and while the peasants from the country 'round are of splendid physique, they are too dirty, and their costumes not sufficiently different from those to be seen in the town itself, to warrant an excursion. The Cathedral, dating back to 1431, has a dome a hundred feet in height, that is interesting in a way, and the Loggia or old Town Hall attracts the visitor for Ximanes' marble statue of Nicolo Tomaseo, the author, erected nine years since.

Most strangers make the excursion to the Falls of the Kerka, twelve miles out in the solitudes of Dalmatia, a cascade 160 feet in height, plunging down in six great leaps amid scenery that reminds an American of the Muskoka district of Ontario. Beyond, at Knin, a region of brown-coal deposits is reached.



Fountain—Castello di Poggio



THE GARDEN FRONT—A TUXEDO HOUSE

A TUXEDO HOUSE

HUNT & HUNT, Architects

THE regulations governing community life at Tuxedo Park, New York, and the physical characteristics of the place, were fully described and illustrated in the August issue of *HOUSE AND GARDEN*.

One of the more recent houses, not included in our former article, is shown in the accompanying illustrations. This is the residence of Mr. Mortimer, erected not long since on the high hill to the eastward of the lake. The architects were Messrs. Hunt & Hunt, of New York, and the somewhat Teutonic manner in which the exterior design has been carried out is due to the wishes of the owner. This style has not, however, been consistently adhered to in the interior of the house, which presents a somewhat more conventional aspect. The plan is interesting, both

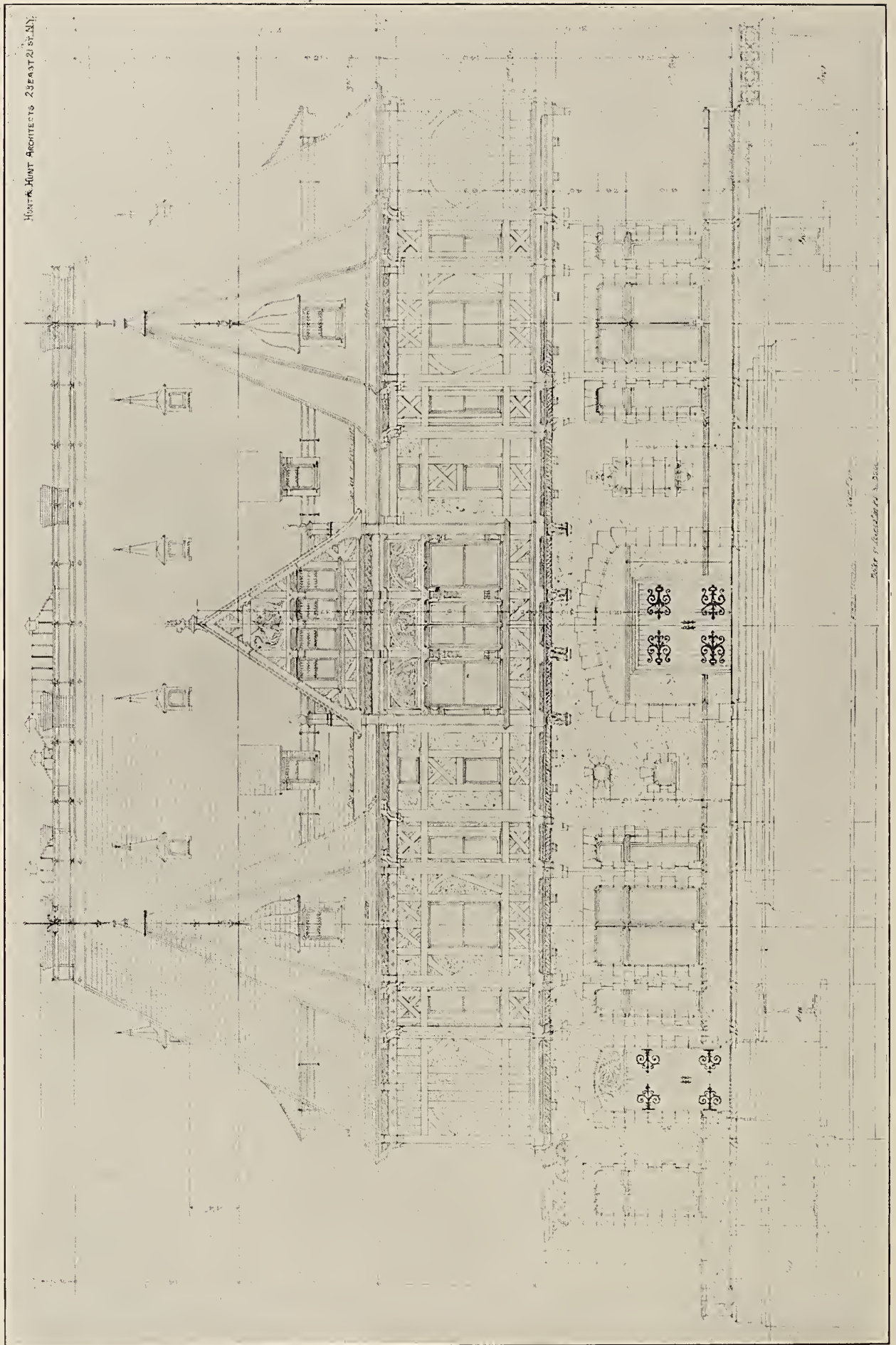
for its general arrangement and its elaboration of detail in accordance with the tendency of the social usages of the day. The plan of the American house of the best class shows a much higher degree of sub-division than does that of any other nationality—just as our domestic habits of living have become in recent years far more refined in the true sense, relegating to their proper place in the plan those minor divisions which are strangely in evidence in the best European residences.

An interesting feature of this house is the terrace upon which it stands. The hill sloped so steeply on the site that a high retaining wall was built, and partly by excavation against the bank and partly by an equivalent fill behind the retaining wall a level place for the house was secured.

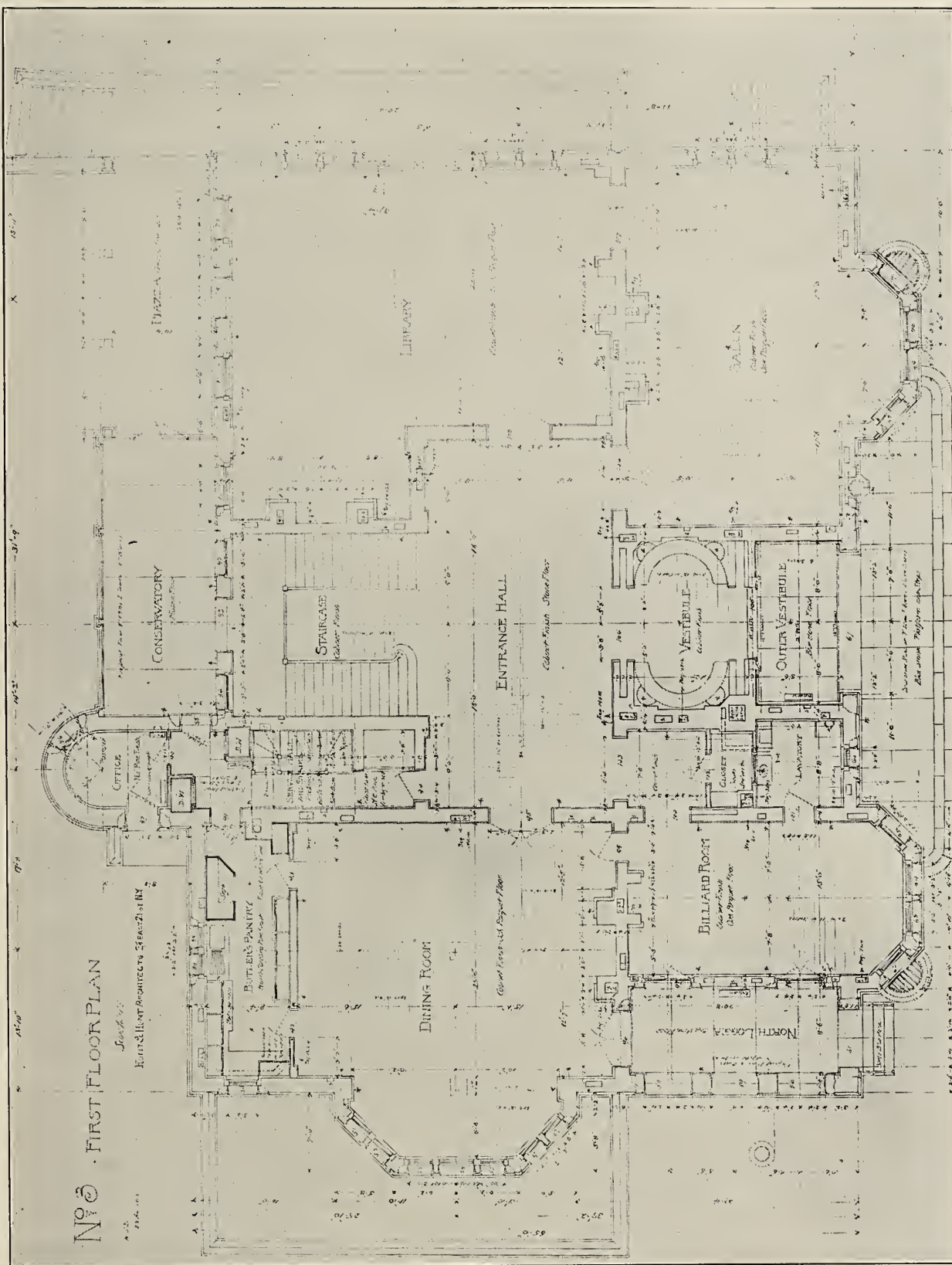


THE ENTRANCE FRONT

HUNT & HUNT ARCHITECTS 23 EAST 21 ST. N.Y.



SCALE DRAWING OF THE PRINCIPAL FAÇADE



PLAN OF THE GROUND FLOOR



THE LIVING-ROOM BAY

A HOUSE IN CAMBRIDGE, MASSACHUSETTS

ALLEN W. JACKSON, Architect

NOT since the earliest Colonial times has it been the custom in this country to plan a house and place it on its land, without considering that its appearance from the street was one important consideration. We are all familiar with the early type of farmhouse, with its long stretch of roof, without dormers, sloping until it nearly reaches the ground towards the cold winds from the north, and with the plan inside arranged so that the living-rooms have been put along the southern side, with their windows opening towards the warm southern sun and breezes. That they should have presented their best side to the road, seems to have been the last thing to be thought of when so many other things had to be considered to make the house one to be lived in and enjoyed.

In this special house we are illustrating, its designer, who is also its owner, had to decide at the start whether he should follow the usual custom of putting the living side of his house towards the street, and setting it well back on the lot, with porches at the front and a lawn sloping to the sidewalk, or do the obviously sensible thing, and place the house with its back to the street and to the north, and build it as near the street as the laws of the city would allow, thus giving him

the advantage of having the larger part of his land at the rear. The lot of land to be built on, and on which entirely depended the plan of the house, is on Brattle Street, the famous old Cambridge turnpike, and has a width on the street of 95 feet and a depth of 115 feet back from the street. In the centre of the lot was a most beautiful great black oak, which was one of the important considerations in planning the house, as it suggested such charming possibilities.

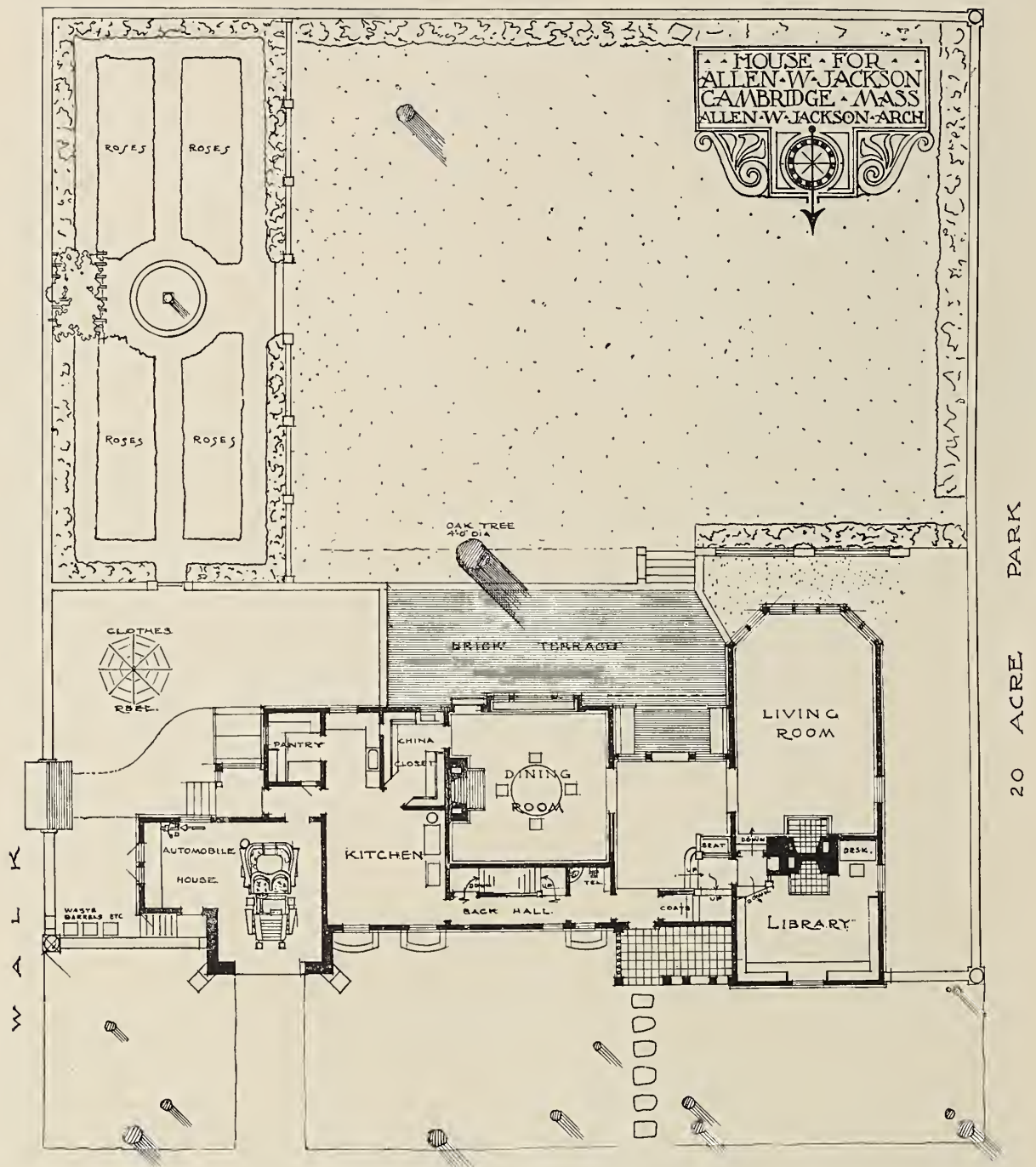
On the western side of the land stretches the rolling country of a beautiful park with its stately trees, which at evening are silhouetted against the sunset.

As is seen by the plans, the halls and less important rooms are located on the north

side of the house next to the street, which gives the principal living-rooms both on the first and second floors the advantage of the sun, and the additional advantage of opening on the quiet privacy of lawn and garden, and of being entirely protected from the noise of the street. The illustrations show how wise was the decision of the architect in making the great oak tree the keynote of the whole problem, and how valuable it is in summer in casting its great shadow over the whole southern side of the house and

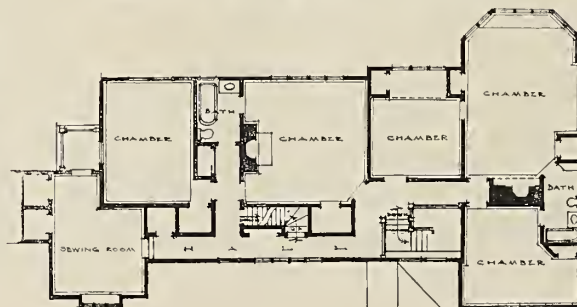


THE ENTRANCE PORCH



PLAN OF HOUSE AND GROUNDS

terrace. In winter, when the leaves are gone, its mere skeleton shadows hardly interrupt the warm sunshine which pours into the living-rooms all day. Thus the street is ignored, and every-



SECOND FLOOR PLAN

thing opens on the garden and the south.

The dining-room is placed so that a glazed door next the butler's pantry opens on to the terrace, making it into an outdoor dining-room, where, from



THE TERRACE FROM THE GARDEN



THE BRATTLE STREET FRONT

early spring till late in the fall, it is the custom of the family to have all their meals served. A most charming arrangement.

The terrace is 15 feet wide and 30 feet long and the floor is of bricks laid flat, herring-bone pattern, with occasional Moravian tile laid in to give color and interest to it. The brick is not laid in cement, but dry in sand, and when they were first laid they were sprinkled over with loam, which has washed down and filled the joints, and now they are grown over with the delicate green moss which gives so much charm to old brick terraces, and which usually takes years to attain.

A rather unusual feature about the house is the automobile room at the kitchen end. This is a room large enough to take a touring car, with pit and other conveniences.

The whole outside of the house is done in white rough-cast plaster, warmed with a little ochre. The half-timber work and all outside finish is stained brown and oiled, no paint or varnish being used anywhere. The bricks where they occur are very rough and uneven in color, several kinds being used all together. The chimney pots are not placed over every flue and, to add to the informality, are not alike. The kitchen windows looking on to the street are high, open out from

the bottom, and are glazed with bull's-eye glass so they cannot be seen through either way. The fence or wall is made of rough pine planks, nailed to cedar posts both sides and overlap each other one inch. The long horizontal lines of shadow thus obtained are very effective, and help accentuate the feeling of the long horizontal lines which everywhere throughout the design have been insisted upon.

The timber work about the porch is solid unplanned stuff, which has been given one coat of brown oil staining. The floor of this porch is of red English quarry tiles, the porch being approached from the street over stepping-stones sunk in the grass.

The success of the house is in no

small measure due to the acceptance of the conditions as they were found, following the lines of least resistance, so that in the completed whole everything seems inevitable, and as if it could not have been otherwise. It is an especially convincing example of the importance of this principle, and it has already been absorbed by its surroundings, and become as much a part of the landscape, and as harmonious with it, as the pines and oaks themselves. Higher praise than this, for a house that is as yet only a little over a year old, it is indeed hard to bestow. I. H. J.



THE AUTOMOBILE ENTRANCE

OLD CHARLESTON GATEWAYS

BY CORINNE HORTON

THE Palladian dictum that "the entrance to a house should signify the importance of the owner" might easily have been translated to refer to the gateway as well, and probably was. At any rate, no branch of architecture has come in for more careful treatment at the hands of designers. None, too, has been found to afford more agreeable expressions to personality, and that indefinable something—charm, perhaps—that makes an object of stone and mortar, bricks or what-not, agreeable to the eye or the reverse. Still, notwithstanding their picturesque qualities, which no one will deny, (and when was picturesqueness not worth its price?) the day of the gateway is largely over in America except in connection with country places more or less extensive.

Time was, however, when every dwelling that boasted a garden boasted also a gateway, or several of them. This was when life here was reproduced more or less from

European models, and old world exclusiveness had not given place to new world publicity. To-day, students of American gateways must make their way to the oldest cities and villages—Salem, Massachusetts; Charleston, South Carolina; and to such out-of-the-way villages and localities as have been heretofore slighted by progress.

In the French quarter of New Orleans, for instance, one occasionally comes upon remarkable old gateways, usually of panelled oak, occasionally of wrought iron, opening from the sidewalks into flagged passageways that, in turn, lead into the courtyards, which are the inevitable feature of all the really antique Franco-Hispano houses of that quaintly foreign region. Through the Louisiana Parishes, up and down the Teche, as well as through the length and breadth of the Acadian country generally with its sugar plantations on all sides, gateways of all kinds are to be seen, most of them designed from



GATEWAYS OF HAYWARD HOUSE



DOORWAY OF EDMONDSON HOUSE

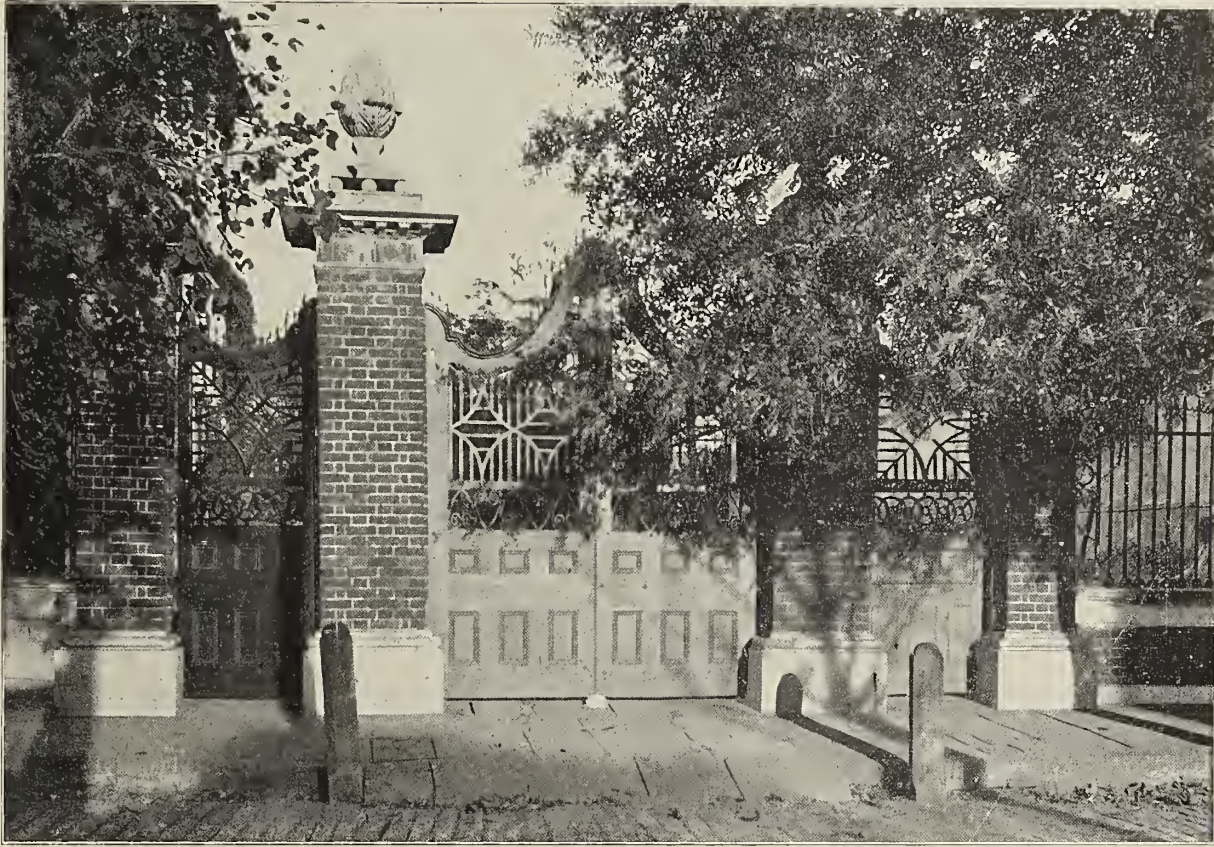
French models as might be expected in a country populated by Gallic emigration, and contrasting in much with the decidedly

Angloesque gateways of old Charleston.

Take the Edmondson gateway, of which we give two illustrations,—Lagare Street, on which it is located, being too narrow to afford a detailed view of the entire design on one plate. This gateway, easily one of the most notable in America, is English in design. It was built about 1789, when fashionable life was at its height in Charleston and unrivalled elsewhere in America (according to Josiah Quincy). Edmondson was a man of taste with the means to gratify it. On the wrought iron grille work flanking either side of the door are his initials, C. E. The doorway shown in the illustration, by the way, does not enter the house proper, but being opened the visitor is confronted by a flight of four steps which rise to the first



ST. MICHAEL'S GATE

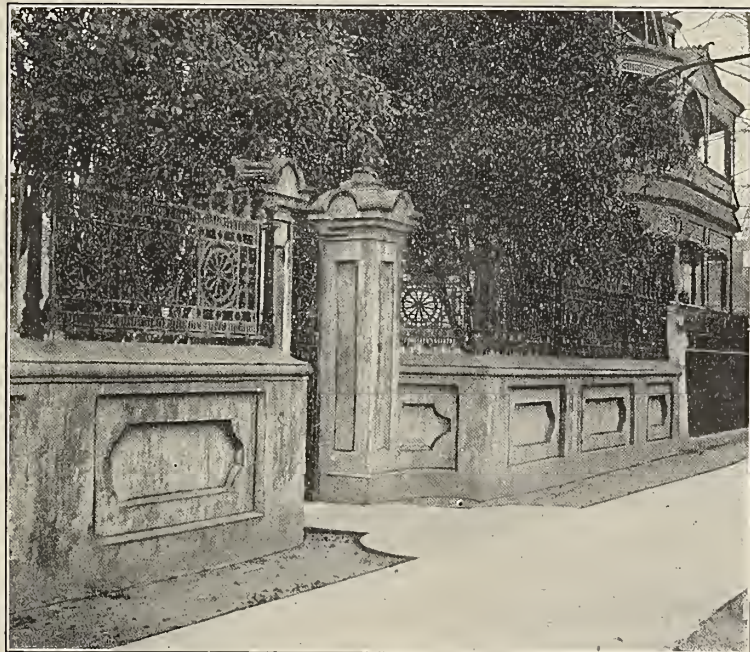


GATEWAY OF EDMONDSON HOUSE

veranda in the centre of which is an excellently designed Georgian doorway with fanlights. Edmondson house, like many other Charleston houses of the same period, is placed endwise to the street; an arrangement which affords a perfect view of the sequestered garden from the verandas, and at the same time allows the turning to the street of a suitable town front.

The gateway of the Edmondson house which, beginning at the grille work, stretches across the entire garden front, is a masterly piece of construction, and although composed of wood (with the exception of the posts which are of brick, laid in white mortar) they have proven durable to a remarkable degree, for though built over a quarter of a century ago they are intact to-day through all the vicissitudes of time and war. The

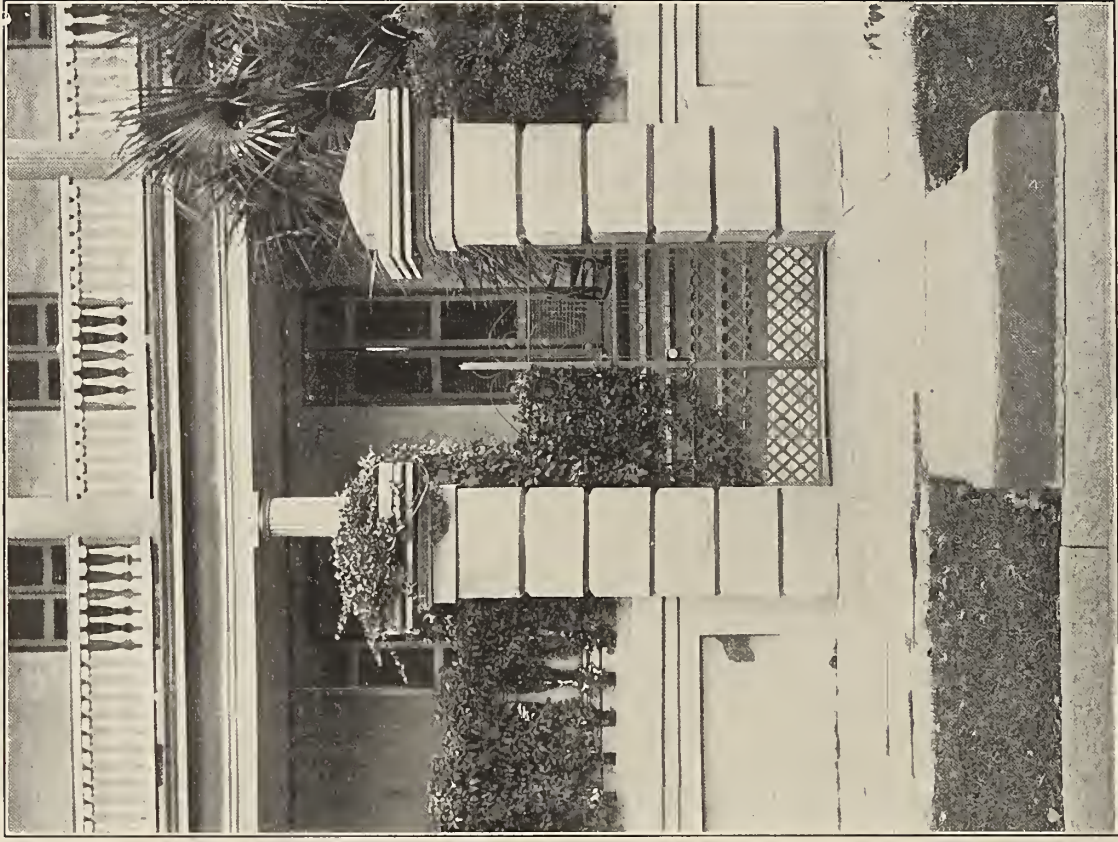
Edmondson gates had a wide influence in shaping the style of the gates of Charleston. So much so that modified and simplified,



A GARDEN WALL OF PLASTERED BRICK



A GATEWAY OF BRICK AND WOOD



VISITORS' GATE, DESSESSURE HOUSE



A GARDEN WALL OF PLASTERED BRICK AND WROUGHT IRON

they have been reproduced in all parts of the city. Take the gateways of the old Hayward house—which, by the way, are later than the residence itself. Here we have the same conception and the same treatment with, of course, considerable difference in detail. Again, we have the same conception expressed in much ruder form in the old gateway of wood and brick. These examples, and many others that might be shown, go to prove that the designer of the Edmondson gate was able in a superlative degree to adapt his ideas to the tastes and social conditions of Charleston which demanded several gateways in one—a wide central carriage gate, a gate for the family and a gate for slaves. In the centre we see the carriage gate, to the left is the

family gate, and to the right the gate intended exclusively for the use of servants. Sometimes, when the carriage gate was, for obvious reasons, placed in front of the stable, it was found necessary to add a fourth, or visitors'



CARRIAGE AND SERVANTS' GATE, DESSESSURE HOUSE

gate, which was usually placed immediately in front of the house steps. In the gates of the Dessessure house we find this different treatment and the carriage gate, as usual, is flanked by a smaller gate on each side, one for the family and the other for servants.

The most splendid visitors' gate in Charleston (and there is always a bell at the visitors' gate, remember) belongs to the Simonton house on Lagare Street, a quaint narrow thoroughfare leading from the heart of the city to the sea, which rivals the Battery as a fashionable residence section.

The Simonton gardens are enclosed by a brick wall, ten feet high, which is broken immediately in front of the house by a wrought iron gate which swings between two noble columns of white sandstone. Charleston abounds in interesting wrought iron work, much of which rivals the best things of Queen Anne's reign. Some of the simpler work, too, such as is found through the East Bay Street section, is of the highest value in that it is original. The best iron work in Charleston, notably the gate of St.

Michael's Churchyard, is said to be the work of a certain German by the name of Werner, who lived the simple, unpretending life of the true artist there and left no fame behind him but an enduring monument of good works. A simpler example of an iron gateway is found on Church Street, overgrown with Virginia creeper.

Wherever gateways flourish, of course, walls abound. Those of Charleston are not surpassed in America in style or variety. The panelled brick wall, rough cast, is most often seen, topped with wooden



SIMONTON GATEWAY

balustrades or iron fencing either wrought or cast. The skill and ingenuity with which columns of brick are made to resemble columns of stone is interesting—but, then, the whole of Charleston is interesting. Its Georgian houses, its second storey drawing-rooms, with their panelled walls and high mantels, and the social life that obtains there which, to this day, reflects the domestic ideals which have never passed away—and probably never will—in England.

HOUSE AND GARDEN CORRESPONDENCE

ARRANGEMENT FOR A SUN-ROOM

I am writing to ask your advice in the arrangement of a sun-room. I am very anxious to make this an exceedingly attractive part of my house. The woodwork is of pine. The floor is hard wood, and the entire south end of the room is set in glass. I feel at a loss to know just what style of furniture to use here. Would you treat it as a room in a country house and keep to the light effect, or should it be something after a living-room or a smoking-room? I have had many suggestions; but none which please me.

O. B. J.

You will find wicker the most attractive furniture to use in the room which you describe; this to be upholstered in glazed chintz, or should you prefer it, any plain color in upholsterers' velveteen; chairs and divans to have the cushions fastened in back of seats, these to be box in effect, and caught in with buttons. There is a very attractive glazed chintz now on the market which shows branches of trees with birds of paradise and red blossoms. As you will realize, this will give you a fair array of color. The design is so arranged that a single bird is used for the centre of the cushion for back and seat in chairs. This could be used for the over-draperies at the windows also. Next the glass hang very sheer muslin curtains, these to be run on a rod by casing at the top and set close to the glass; the muslin curtains finish at the sill; the chintz curtains extend to the window seat. This window seat should be covered in plain color, either the linen taffeta in soft foliage green, in the chintz, or in upholsterers' velveteen,—preferably the former. Several long steamer chairs or *chaise-longue* should be used here; the mattress pad to be of wool and covered with the plain color like the window seat. The various pillows in this room should be covered with dull shades of raw silk, the golden yellow, green, blue and old red which show in the chintz being reproduced. For the hard wood of floors, the Florsatin finish is recommended for the natural wood. Three coats of the Florsatin will give you an excellent finish. The standing woodwork should be treated with leaf-green Enamelacq. This is a shade which exactly matches the reverse side of the foliage leaf of La France rose. It is a delightfully cool and attractive color and the Enamelacq is a hard enamel with soft gloss. The ceiling of this room should be in the clear ivory white of the background of the chintz, and the side walls covered with two-toned green paper a few shades darker than the Enamelacq. Small tables, tabourets holding ferns, and palms in brass and copper jardinières would add greatly to the attractive effect. There are some new rugs intended chiefly for country houses now specially imported by a well-known firm. These have not the pile of Turkish or Wilton rugs, but in color and design are rich and beautiful. The price of these rugs is extremely reasonable. The one selected for use here should show a greenish background, introducing in its pattern some of the various colors seen in the room.

MARGARET GREENLEAF.

FURNISHING A LIVING-ROOM

I have furnished my living-room after careful study of harmonious colors and suitable furniture. The walls are covered in pewter gray Japanese Grass Cloth. The woodwork is dark oak with a greenish suggestion in its brown. The rug is a large Wilton in two tones of green. The furniture is of Mission and particularly well made. The windows are draped with curtains of Arabian net. The cushions of chairs and Davenport are of dark green crinkled leather. The fixtures are brass. There is a rough grey stone fireplace with a wide shelf supported by stone brackets. The library table has a green leather centre piece and the lamp has a green shade. I have only black and white pictures on the walls in flat brown wood frames. The ceiling is white. Now that all the furniture is in I am much disappointed in the effect. The room is the most uninviting one I ever saw! I have matched every repeated color and there is nothing which is not really good of its kind in the room, yet one has no desire to linger in it. The feeling of it is cold. The window seat, I forgot to say, is covered in dark green velvet with pillows covered with raw green silk in the two shades of green in the carpet. Kindly tell me what I can do to improve it. My husband advises red paper.

L. B. C.

I am much interested in the living-room you describe in your letter. As far as you have gone, the room is, as you say, unquestionably good; the trouble is you have been afraid to touch in your colors strongly and broadly enough. Paradoxical as it may sound, too accurate a match of shades and colors is a mistake, as a contrast is desirable. It is, however, unwise to err on the other side and have your colors clash. To begin and practically demonstrate: I would advise your having two of the pillows on the window seat in the green raw silk and adding at least three others covered respectively in dull soft blue, strong pumpkin yellow and rich crimson. If possible replace your green rug with a Khiva, supplemented by a smaller Oriental one used directly in front of the fireplace. The rich soft crimson ground of the Khiva will give warmth and tone to your room. Have open book-shelves set in one end of the room stained and finished like the woodwork. Arrange the books with the colors of bindings well considered. Use over draperies at your windows to hang straight at either side outlining the Arabian net curtains. There is a very beautiful tapestry brocade I would suggest for use here. This material is fifty inches wide and \$5.00 per yard. The silk ground is a few shades darker grey than your side walls; the design is a rich floral one in old reds, purples and greens interwoven with gold threads. This is a reproduction of an old Florentine design. For your table use a piece of rich crimson and gold brocade. This square should be edged about with gold galoon. You will find that the warmth of color shown in the carpet and these scattered bits will add much to the livableness of your room. Growing plants in brass and copper jardinières set on low teak-wood stands are also decorative.

MARGARET GREENLEAF.

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